

*Music
Programs*

1975-76

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

presents

WOMEN'S CHORUS

Robert Downs, *director*

and

SYMPHONIC BAND

Daniel Bachelder, *director*

8:00 p.m.

Friday, November 7, 1975

de Jong Concert Hall

Franklin S. Harris Fine Arts Center

1975-76 Series No. 30



PROGRAM

I

Hosanna (Fanfare—Antiphon)	D. C. Rhoden
Nanette Maxfield, <i>soprano</i>	
A Hymn of Thanks	Johann Heinrich Rolle
The Nightingale	William Bird
Fly not so fast	John Ward
Rise up, my love, my fair one	James McCray
Barbara Shpack, <i>flute</i>	
Nanette Maxfield, <i>soprano</i>	
Two Reflections	John Brodbin Kennedy
Lament	
Brigand Heart	
LaLa and La	John Brodbin Kennedy
In distress I called upon the Lord (Psalm 118)	Isadore Freed
Marilyn Holyoak, <i>mezzo-soprano</i>	

INTERMISSION

II

The Royal Fireworks Music	George Frederick Handel—Sartorius
Overture	
Bourée	
La Paix	
Menuet	
Allegro	
Miniature Set	Donald H. White
Prelude	
Monologue	
Interlude	
Dialogue	
Postlude	
Scenes from "The Louvre"	Norman Dello Joio
The Portals	
The Children's Gallery	
The Kings of France	
The Nativity Paintings	
Finale	
Russian Christmas Music	Alfred Reed

III

Days of '47	Ralph G. Laycock
America the Beautiful	John Cacavas
American Civil War Fantasy	Jerry H. Bilik

WOMEN'S CHORUS

Marilyn Holyoak, *student assistant*

Elna Linford, *accompanist*

Irene Allred
Cynthia Bate
Kay Bedney
Sandra Boyey
Beth Brown
Jeanine Buckle
Ming Yin Chen
Anne Christensen
Michele Christensen
Susan Clark
Cary Coombs
Irsa Corzo
Kelli Cotant
Heidi Cottle
Corey Croft
Debra Crummett
Debra Crump
Shannon Dalton
Arden Dean
Amy Ellsworth
Michele Freiss
Judy Garrett
Marinda Gerber

Meg Goodman
Gail Gower
Anne Greene
Ruth Henry
Lucinda Hill
Christine Hill
Merrily Hill
Marilyn Holyoak
Colleen Irey
Cindy James
Judy Jensen
Janette Johnson
Cheri Jorgensen
Lena Judee
Marsha Kearn
Melanie Keller
Carol Knuth
Glenda Koplin
Joy Kunz
Beth Kurt
Deidre Lange
Bonnie Larkin
Leonore Macari

Loree Matthews
Nanette Maxfield
Laurie McCausland
Bonnie McIntosh
Julie Miller
Robin Mundhenk
Diane Newsom
Shannon Norton
Rebecca Patterson
Brooke Pendleton
Patricia Price
Sue Quebbeman
Deborah Reading
Michelle Smith
Valeria Sorbello
Kathryn Sperry
Cindy Stewart
Kathy Stewart
Barbara Vaterlaus
Ilona Walker
Terry Walker
Kathy Wallin
Kathie Wood

SYMPHONIC BAND

Flutes

Barbara J. Shpack
Sara Francis
Susan Preston
Anita Knight
Grace C. Ishimoto
Joyce Ritz

Piccolo

Ilene Erickson

Oboe

Julie Halvorsen

E-flat Clarinet

Chris Newcomer

B-flat Clarinets

Jerry Clark
Jean Voyles
Craig Nyth
Vance Everett
Marilyn Facer
Jennifer Basen
Julie Utley
Jan Wahlen
Gretchen Schulze
Wendy Morris
Mark Hamp
Rae Lea Gravatt
Connie Laird
Laura Welburn

E-flat Alto Clarinet

Debby Fletcher

Bass Clarinet

Sandra Henderson

Bassoons

Nancy Patton
Hollis Thompson
Mark Smith

Alto Saxophone

Ken Johnson

Tenor Saxophone

Kevin Boyle

Baritone Saxophone

Kelly Johnson

Horns

Mark Brown
Harold Sellers
Pat Fewell
Ryan Purcell
Gary Simmons
Mike Duffy

Trumpets

Jim Duncan
Brad Collins
David Toone

Bonnie Oberg

Chris Patrick
Cheryl Dingfield
Steve Kulluck

Trombones

Daniel Ellertson
Robin Dunsmore
Herb Pyne
Jeffery Zeiner
W. Glenn Harmon III
Kris Skinner

Euphoniums

David Adams
Stan Hainsworth

Tubas

Lynn Gordon
John Webster

Percussion

Jay Foster
Brian Morton
David Blaisdell
Robert Bird
Brian Richardson
Don Elkington

COMING EVENTS

- | | |
|-------------|--|
| November 12 | Phyllis Curtin
8:00 p.m., de Jong Concert Hall |
| November 13 | Deseret String Quartet
8:00 p.m., Madsen Recital Hall |
| November 14 | Oratorio Choir
8:00 p.m., de Jong Concert Hall |

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
Department of Music

presents

ORATORIO CHOIR
and
SYMPHONY ORCHESTRA
assisted by
BYU CHILDREN'S CHORUS
in a performance of

ODE OF SUPPLICATION

by
Robert Manookin

and

JOAN OF ARC AT THE STAKE

by
Arthur Honegger

John R. Halliday, *conductor*

8:00 p.m.
Friday and Saturday
November 14 and 15, 1975
de Jong Concert Hall
Franklin S. Harris Fine Arts Center
1975-76 Series Nos. 36-37



SOLOISTS

ODE OF SUPPLICATION

Soprano: Hiromi Ashizawa

Baritone: Stephen Bardsley

JOAN OF ARC AT THE STAKE

Speakers:

Joan: Mary Ann Lowe

Brother Dominic: Dr. Charles Metten

Third Herald

The Duke of Bedford

Joe Batzel

John of Luxembourg

Trusty Miller of Picardy

The Usher

Regnault of Chartres

William of Flavy

James Arrington

A Peasant

A Priest

Singers:

Margaret: Lois Johnson, *soprano*

Catherine: Marilyn Holyoak, *alto*

The Virgin: Deborah Kay Horne, *soprano*

Porcus

First Herald

Evan Winn, *tenor*

Clerk

The Ass

Second Herald

Prof. Robert Downs, *bass*

Child Solo Voice: Candy O'Brien

Stage Director: Ivan Crosland

PROGRAM NOTES

"Ode of Supplication"

The "Ode of Supplication" is the result of a twelve-year desire on the part of both the poet and the composer to produce a work of quiet and personal expression which would at once have a strong LDS though general philosophical base, and also be a genuine musical expression, yet have an appeal to a large audience who may have little or no formal musical training. Man's need for and Christ's gift of redemption provided the beautiful subject with which both the poet and the composer could identify.

Man's realization of his need, his hesitating appeal from "Lift me in my times of fear," and "My sins are not so black as death," to an increasingly confident "Lift me, dear Redeemer, on Thy whirling wings of love," and eventual "My soul expands, my vision rises;" "At last I'm Thine, no more a stranger," are the textual and musical expressions of the principle of repentance and redemption through Christ's atonement.

The first musical theme heard appears throughout the work, either thematically or accompanimentally, first with a downward thrust, depicting man's despair and question; then about midpoint in the work, inverted, or turned upside down, so that the former downward motion becomes now the upward reaching of hope, faith, and assurance.

Heaven's rejoicing "in the soul that repenteth" is represented by the two-choir ("angelic" antiphonal and earth-bound "rejoicing") interchange, capped by an exultant double fugue, "Praise God who gave His Son for you; To none is praise more meet and due."

TEXT

by John B. Harris

Chorus

- I. O Lord, my God!
Creator of heaven and earth,
Ruler of unnumbered realms,
Yet shepherd of my wandering
heart,

Soprano

- Hear Thou my prayer!
Hear Thou my plea!
Listen to the stirrings of
my yearning soul.

Chorus

- II. Remember me! Remember me
In these the days of my need;

Baritone

- Lift me in my times of fear,
In the times when trying
is not full measure,
In the times when my
strivings are not complete.
Give me Thy love.
Give me Thy strength.
Lead me yet closer unto Thee.

Chorus

- III. My sins are not so black
as death,
My faults are not a whole
world wide,
And yet it seems they
are enough
To keep my spirit from
Thy side.

Soprano

- Hear me, dear Savior,
Give peace unto my soul
And righteousness unto
my ways.

Chorus

- (O Lord, my God!
Creator of heaven and earth.)

Baritone

- IV. Lift me, Oh lift me,
dear Redeemer,
On Thy whirling wings
of love,
That I may soar through
heavenly light
To peace with Thee above.

Two Choirs

V. Praise Him, Praise Him
All creatures of the earth
and skies.
We (Ye) who live
in realms of light
Have feasted on the
joys of Right,
Have seen the glory
of the Good,
Have basked in radiant,
reflecting Love.
Praise God who gave His
Son for you;
To none is praise more
meet and due.
Hallelujah! Hallelujah!
Blessed is the Lord of Hosts!

Soprano

VI. My soul expands, my
vision rises.
Thy light shines warm and
clears my sight.
I see, I feel, I know
Thy presence,
The burning of eternal right.
Chorus
O Lord, my Love, I feel
Thy love.
I feel myself draw near
to Thee;
At last I'm Thine, no more
a stranger,
God of Mercy, Redeeming Lord.

PROGRAM NOTES

Joan of Arc at the Stake

The story of Joan of Arc is not only one of the most emotionally compelling in all history but also one of the most creatively inspiring in the world of art. Joan, the French peasant girl who in the fifteenth century led armies against the English and drove them from France, who made it possible for the King of France to be crowned at Rheims, who was tried as a heretic and witch and condemned to be burned at the stake, has inspired countless poets, painters, novelists and musicians throughout the centuries. No musico-dramatic concept of the story of Joan is more moving than the dramatic-oratorio, *Joan of Arc at the Stake*. Both the creators of this work were outstanding figures in the art world in this century. Paul Claudel (1868-1955) was one of the finest poets and dramatists of his time as well as being a noted diplomat and, for some years, French Ambassador to the United States. Arthur Honegger (1892-1955) was a leading member, with Darius Milhaud and Francis Poulenc, of the group of French composers known as *Les Six*.

Joan of Arc at the Stake presents, in a Prologue and eleven scenes, various representations of Joan's own life as though we saw them through her own eyes. The poet does not differentiate past and present. She exists at one and the same time in various parts of the world.

TEXT

by Paul Claudel

PROLOGUE

Chorus: Great darkness was upon the face of the whole kingdom, and France was without form and void. And the Spirit of God, finding no place where to rest, looked down on the chaos of passions and of creeds.
Lord, from the lion's mouth and from the power of the unicorns, save us all.
Eli Fortis Ischyros.

In France there was a girl whose name was Joan. Who ever did hear tell of so fine a story? Who'd ever dare to confess he heard the like? Can it be the world could e'er be born in but a day? Is there a nation engendered one and all in a single hour?
Soprano Solo: Though deep the water floods do flow, I lifted up my soul to Thee, O Lord!

Chorus: Daughter of God, on your way.

Is France to be torn in twain for evermore? Whatever God hath joined together let no man put asunder.

This love uniting us all to our brethren—Who can be so strong as to tear it from our hearts? No brutality, nor discouraging report, Nor deception, Nor yet high achievement. No, nor deep despair.

De profundis clamavi ad te Domine. Domine quis sustinegit. (Translation: From the depths I have cried unto Thee. Oh Lord, and Master, who will sustain me.)

And all France was without form and void, And a great darkness was upon the face of all the kingdom!

There was a virgin whose name was Joan.

I—THE VOICES FROM HEAVEN
Orchestral introduction and wordless chorus which at last cries: Joan, Joan, Joan.

II—THE BOOK

Brother Dominic: Joan, Joan, Joan.

Joan: Who calls me? Who is calling me? Who said, "Joan?"

Dominic: Do you not know me?

Joan: I know the Dominican habit, the white robe and the black mantle.

Dominic: My white robe that all my brethren from Paris and Rouen have defiled with such filth. But no bleach, no fuller's earth would be enough to make it clean.

Joan: Brother Dominic, the Grace of God and the blood of this innocent girl will wash it clean.

Dominic: Joan, my sister, so you do know me?

Joan: My Brother Dominic, we are creatures of one fleece, and I but one of the flock who knows the voice of the shepherd.

Dominic: Since my brothers and my sons have betrayed me, since those who should have been the mighty voice of truth have turned from God and become your accusers and hangmen, Joan, because the word of Truth in those evil, twisted fingers has become a madman's scroll, I myself, I Dominic, have come down to you from Heaven with this book.

Joan: My brother Dominic, all this time, through all these years, I have seen so many pens at work around me.

Dominic: All that has made a book.

Joan: That terrible voice which questioned me, and all those pens writing incessantly, all those pens scratching on parchment, all that has made a book. And I cannot read.

Dominic: To understand the book I bring you there is no need to know your alphabet. This pack of words, strung together on earth by butchers from LIMOGES and the dog-Latin of FOUARRE, these official proceedings mangled in the jargon of COUTANCES, all this, for all times, has been transcribed by the angels of Heaven.

Joan: Read then, brother, for me, in the name of the Lord, and I shall follow as you read.

Dominic: In the name of the Father, and of the Son, and of the Holy Spirit, Worlds without end!

Chorus: Amen, Amen.

III—THE VOICES OF THE EARTH

Chorus: Joan! Joan! Joan! Heretic, sorceress, apostate. Enemy of God, enemy of the King, enemy of the people. Into prison, to the stake, let her burn!

Joan: Heretic, sorceress, apostate. Brother Dominic. All that is Joan of Arc? Is it true? Am I all that?

Chorus: Heretic, sorceress, apostate.

Joan: But why? Those priests I held in reverence, those poor people I loved. Their Joan, their poor little Joan was one of them. They can't want to burn her, they can't want to burn me . . . alive?

Chorus: Heretic, sorceress, apostate! Joan. Curse her! Let's prison her! Let's kill her! Let us burn her!

Dominic: You have heard voices from Heaven, now listen to what they have made of them here below. Listen to what is left of them. Listen to the voices of earth.

Bass Solo: Mulier spiritum Pythonis habens, animaquae declinaverit ad magos et ariolos et fornicata fuerit cum eis. (Tr. Woman, having the spirit of a sorceress, a soul which came down to the magicians and soothsayers and will have fornicated with them.)

Chorus: Joanna.

Bass Solo: Ponam faciem meam contra eam et interficiam eam de media populi mei. (Tr. I shall put my face against them and destroy them in the midst of my people.)

Chorus: Lex est! (Tr. There is light)

Tenor Solo: Joanna!

Chorus: Hic est Joanna. Hic, haec,

hoc, hic est Joanna peccatrix. (Tr. Here is Joan. This one is Joan, the sinner.)

Tenor Solo: Stryga! (Tr. Witch!)

Chorus: Pereat! (Tr. Let her perish!)

Tenor Solo: Hoeretica. Relapsa. Malis artibus addicta. Inimica regis et populi! (Tr. Heretic. Fallen one. Addict to evil arts. Enemy of the King and of the people.)

Chorus: Morte moriatur! (Tr. Kill her!)

Tenor Solo: Prostibulum inferni! Instrumentum Satanae! (Tr. Prostitute of Hell! Instrument of the Devil!)

Chorus: Comburatur igne! (Tr. Let her be burned!)

Joan: It's true, it's true, I remember. The fire that burns, the smoke that chokes. Oh, the unbearable pain! Priests! O priests of Jesus Christ. Is it true I did so much harm? Is it true that you detested her so, your poor little Joan?

Chorus: Pereat!

Dominic: No, Joan, these are not priests who have judged you. At the moment that those brutes surrounded you, raging in their hearts, those priests, those politicians, at that moment, the angel who holds the great scales of judgment, with a single blow, tore the mitres (priests' head-dress) from their heads and the priestly robes from their shoulders. . . . Here they are, their heads shaved like convicts. It suits them well. And Joan must be delivered to these animals, like her sisters long ago in the arena at Rome. God's chosen one, God's holy one. These are not priests. These are not even men. These are beasts who come to judge her now.

IV—JOAN GIVEN UP TO THE BEASTS

The Herald: The court will be silent!

The Usher: Who shall sit in judgment?

The Herald: The Tiger!

Chorus: The Tiger!

The Usher: The Tiger sends apologies.

The Herald: The Fox!

Chorus: The Fox!

The Usher: The Fox says he is ill.

The Herald: The Serpent!

Chorus: The Serpent!

The Usher: The Serpent has hissed himself into the bottom of his pit.

Chorus: Yes, see there. Here is someone now.

The Usher: Who is it then that sets himself up to judge this Joan of Arc?

Porcus: I! I volunteer to judge this Joan of Arc.

The Usher: Who may you be? What is your name?

Porcus: Ego nomino—Porcus. My name is Porcus. Ah! Ah! My name is Porcus.

Chorus: Porcus! Wrong! Sit Porcus! Praeses noster. Non habemus alium judicem nisi Porcum. Vivat et semper vivat. Porcus porcorum! Dignus est praesidere in nostro praeclaro corpore! Sicut ilium inter spinas ita formosus iste intercullos. Quis enim dedit nobis patatas? Ceciderunt stellae de coelo et factae sunt pro nobis patatae? Quis iudex sicut Porcus Dominus noster. Ecce quam bonum et jucundum est habitare fratres in unum omnes comedentes patatas. Hic est Nasus inter nasos. Dijudicans truphas et patatas. Sternutatio ejus splendor ignis Porcus porcorum. Vivat et semper vivat. Porcus praeses noster! Porcus porcorum! (Tr. Let the pig be our judge. There shall be no other judge except the pig. Long live this pig of pigs. He is worthy to preside over our august body.)

Just like the lily is great among thorns so this one is great among monks. The stars fell from Heaven and were made food and drink for us. Porcus will be our judge and master. How good it is to be eating and drinking all as one. His is a snout among snouts. He can tell delicacies from swill. The snort of this pig is like a splendid fire. Long live this pig of pigs, our judge!)

The Usher: Who are the jury?

Chorus: Bah, bah, bah, bah, baaaaaa!

The Usher: What are you called?

Chorus: Ego nomino—Pecus. (Tr. My name is Pecus—sheep.)

The Usher: Take your places right and left and receive your badges of office. And where is the clerk of the court?

The Ass: Here I am, the Ass. Asinus adest. (Tr. I'm the Ass.)

Chorus: Ha, ha, ha, ha! . . . Hail Sir Donkey. Sing away. Lips so lovely, silky stay! Hee-haw! Loads of hay for you today. Pails of oats before you lay. Hee-haw! Ecce magnis auribus: Adventavit asinus, pulcher et fortissimus! Sarcinus aptissimus. (Tr. Lo, our handsome and strong ass has come. A worthy beast of burden.) Hail Sir Donkey! Hail, hee-haw!

Porcus: Bring in the prisoner! Joan, successit illi praeclaro Tribunali. (Tr.

Joan has come before that preeminent tribunal.) I mean to say that after prolonged efforts this wise and eminent Tribunal has at length succeeded by means now subtle and now severe, by patient and ingenious interrogation, both physical and mental, to extract the truth from the depths of a wicked and evil heart.

Chorus: Ecce magnis auribus! (Tr. Here is the great trial!)

The Herald: Silence!

Porcus: And now it has pleased the King of France and of England, our lawful sovereign, to summon you here and inform you of the just sentence passed upon you. You will be told by what labor and great mercy this wise and eminent court, over which I, Cauchon, preside, has resolved to disencumber you, thanks to the pure flame of fire of this black demon with which you have criminally entangled yourself. But first of all, we wish once again to hear from your own mouth the solemn declaration that will set our consciences at rest. On your knees! Joanna, filia Romeae, faterisne et confitaris te tenerrimam puellam non naturali auxilio victoriam de manibus Regis Nostri. Translate! *The Ass:* Joan, do you admit that it was not by your own strength and natural means that you overcame the English?

Joan: I confess!

Chorus: She confesses.

Porcus: Write it down! Joanna, filia Romeae, faterisne et confiteris te auxilio Diaboli potentissimi? Translate!

The Ass: Joan, do you confess that it was by the help of the Devil that you did it all?

Joan: I say—No!

Porcus: What did she say?

The Ass: She said that she said, Yes.

Porcus: Then write down that she said, Yes. And now it's time to consult the bench. Pecus, qui dicis? (Tr. Pecus, what do you say?)

Pecus: Bah, bah, bah, bah! Baaaaaa!

Porcus: Pecus, qui dices?

Chorus: Bah, bah, bah, bah! Baaaaaa!

The Ass: Habemus confitentem reum. (Tr. We have accused the confessing one.)

Porcus: Docti et sancti fratres, sic vobis justum et aequum videtur ut Joanna, filia Romeae, Stryga, morit condemnatur? (Tr. Learned and holy brothers, does it seem right and just to you that Joan, the witch, daughter of Romeae, should be put to death?)

Chorus: Moriatur stryga! (Tr. Kill the witch!)

Porcus: Fiat voluntas Regis nostri. Audivistis sententiam. Stryga! (Tr. May the will of our King be done. You have heard the sentence. Witch, may you perish!)

Chorus: Pereat!

Porcus: Heretica! (Tr. Heretic!)

Chorus: Pereat!

Porcus: Relapsa (Tr. Fallen one!)

Chorus: Pereat!

Porcus: Inimica Regis et totius generis humani! (Tr. Enemy of the King and of the whole human race!)

Chorus: Morte moriatur!

Porcus: Joanna, stryga, filia Romeae.

Chorus: Comburator igne! (Tr. Let her be burned!)

V—JOAN AT THE STAKE

Joan: What dog is that, howling in the night?

Dominic: It is not a dog. It is Yblis, howling in despair alone in the depths of hell.

Basses: Heretic!

Joan: Heretic?

Basses: Sorceress!

Joan: Sorceress?

Basses: Apostate!

Joan: Apostate?

Basses: Monster!

Joan: Monster? I, Joan, am all that? The Church, the priests, everyone in the world who is respected and capable and wise, with one voice they condemn me. Tell me, Brother Dominic, what have I done? Read the book to me.

Dominic: All these great men who have condemned you, these doctors and scholars, they believe in the Devil strongly but they won't believe in God. The Devil is a reality, but the Angels are an absurdity. The Devil, whom you loathed, he came to your aid. The Angels to whom you prayed, they did nothing. And so, you are a criminal either way. They condemn you on both counts. Such is the wisdom of the Sorbonne. Such are the eminent doctors who thumb their noses at the Pope.

Joan: But how have I, poor shepherd-girl of Domremy, come to this?

Dominic: How have you come to this? By means of a game of cards invented by a mad king.

Joan: What is that, the game of cards?

Dominic: They are going to explain.

VI—THE KING OR THE INVENTION OF THE GAME OF CARDS

Herald I: A pack of cards always contains four kings, and their queens and their knaves as well.

Herald II: And do seven numbers in the game.

Herald I: As a result of this diversion, the kings all change their places.

Herald II: The one who started south would finish north.

Herald I: The one who started east, he ends up west. They're changing.

Herald II: But the queens would never dream of changing places. They stay right where they are.

Herald I: Now let their Majesties appear!

Herald III: The King of France. Her Majesty Stupidity. The King of England. Her Majesty Bombast. The Duke of Burgundy. Her Majesty Avarice.

Herald II: And who is the fourth king in the game?

Herald I: In every game of cards like this there is an Ace of Spades.

Herald II: DEATH!

Herald I: And after him comes his devoted companion and wife, who shares the joys of his life.

Herald III: Her Majesty, Lust!

Herald I: The kings change their positions but the queens—Her Majesty Bombast, Her Majesty Stupidity, Her Majesty Avarice, Her Majesty Lust! Their Majesties will never move a step, they are forever in our midst.

Herald II: But those who do actually play at the game never are those, the kings nor the queens; always they're the knaves.

Herald I: Let all the knaves now appear!

Herald III: His Grace, the Duke of Bedford. His Highness, John of Luxembourg. His Lordship, Reynold of Chartres. William of Flavy.

Herald I: Now start to play, and let three games decide.

(First Game)

Reynold of Chartres: I have lost the game, which is to say that I have won.

Duke of Bedford: I've won, which is to say, I've lost.

(Second Game)

William of Flavy: I played the highest card.

John of Luxembourg: I trump your card.

(Third Game)

Reynold of Chartres: I've won.

Duke of Bedford: I've lost.

Reynold of Chartres: I've lost and my pockets are full of money.

John of Luxembourg: I have won and my pockets are full of money.

William of Flavy: Gentlemen, I surrender Joan of Arc, the maid.

Duke of Bedford: The sorceress!

Reynold of Chartres: Good day to you, my Lord. I look forward to our next meeting.

Chorus: Comburatur igne!

VII—CATHERINE AND MARGARET

Joan: What bells are those chiming in the night?

Dominic: The bells that toll a knell of death.

Joan: And call all kind souls to pray for Joan of Arc. Thank you, good bells, my sisters, my friends, my voices, which had become silent. There they are speaking again.

Dominic: Black bells and white bells.

Joan: Catherine and Margaret. I know them well! 'Tis Catherine who says: "De Profundis" and it's Margaret, all blue and white in heaven, who says: "Papa, Mama," just as I heard them long ago in Domremy. My Catherine and my Margaret! Jesus! Mary! I've written these two names on my lovely banner of blue and white. Jesus! Mary! Catherine! Margaret! And me, that little girl among the nettles and buttercups so wonderstruck, she forgot to eat her piece of bread-and-butter.

Catherine & Margaret: Joan, Daughter of God! On your way!

Joan: Quickly, I go. As you ordered. Where is my trusty sword? I go, as you order. It's done! He is mine! I lead his charger by the bridle. I lead my gentle King. I lead him straight across the border. I lead him straight through France.

VIII—THE KING SETS OUT FOR RHEIMS

Chorus: Would you like to live on clover? Would you like a supper fine? When is our journey over? When come we to the shrine?

Children's Chorus: Would you like to live on clover? Would you like a supper fine? When is our journey over? When come we to the shrine?

Chorus: Trusty Miller, Trusty Miller. Clean or dusty, Trusty Miller! Finds that the sacks of flour grow fewer. Trusty Miller, lusty wooer, Thrifty Wife, what have you done to her?

Muffled all up in linen gown. Silly clown! His yellowing corn despising, he offers for wine he's prizing. Mother Wine! Mother Wine! Never failing, look to cheer us hither sailing! Wine so red and wine so white. Look to cheer us bold and bright. Trusty Miller, lusty wooer, Thrifty Wife, a welcome to her! Full of beer from ev'ry brewer, now we've got the wine to try. Trusty Miller, you and I, needn't e'er again be dry. Trusty Miller, by and by, spite of pimples on the tongue; Trusty Miller, by and by, you'll every swelling defy!

Trusty Miller: Mother Wine, it's a long time since we met!

Mother Wine: Trusty Miller, my husband, your face has turned mighty sour in this long time since I saw you.

Trusty Miller: Mother Wine, my wife, I've brought you a lovely pancake made with the best fat in Picardy.

Mother Wine: And I've brought you something that will make you happy too.

Trusty Miller: Ah, wife, my wife. The good bread of France and the good wine of France from now on must never be parted.

Mother Wine: Right you are, my dear, so let me kiss you roundly!

Chorus: Long live Trusty Miller! Long live Mother Wine!

Orchestra: (DANCE)

Chorus & Children: Would you like to live on clover? Would you like a supper fine? When is our journey over? When come we to the shrine?

The Clerk: You peasants! Are you not ashamed to make merry this way like Pagans, this Christmas Eve, when our Lord, the King, is on his way to Rheims to be crowned at the hand of the angels?

A Peasant: Well isn't this the moment to have a little drink since the Trusty Miller has once again found Mother Wine, and one half of France holds the other in its heart.

The Clerk: Well then, my children, gather round me and we'll sing together that lovely Latin Gregorian Chant I taught you. The earth has spread a great carpet of snow under the feet of our Lord, the King. And all of us, from the Loire to Rheims, must spread a great carpet of prayer. Aspiens a longe. Do you understand? It is the Jewish people awaiting the Messiah, as we await our Lord, the King! Aspiens a longe. I gaze far off into the distance. My hands shading

my eyes. All is filled with darkness and confusion.

Chorus: Aspiens a longe, Ecce video Dei Potentiam venientem. Et nebulam totam terram tegentem. (Tr. I look far off into the distance. Lo, I see the power of God coming and the earth being covered with a great cloud.)

Child's voice: Ite obviam ei et dicite! (Tr. Go meet him and say—.)

Bass solo: Nuntia nobis si tu es Ipse. (Tr. Announce to us if it is He, Himself.)

Chorus: Qui regnaturus es in populo Israel? (Tr. Who will reign over the people of Israel?)

Voice of Perrot: Look! He is coming! (Shouts in the distance.) The King is coming. The King of France!

Chorus: The King who goes to Rheims!

The Clerk: Qui regis Israel. (Tr. Who reigns over Israel.)

Chorus: Nuntia nobis si tu es ipse. Would you like to live on clover? (etc.)

Joan: All this I have done!

Dominic: 'Tis God. It is God who has done this.

Joan: It is God. God was with Joan. My voices did not deceive me! Catherine and Margaret, they did not deceive me.

Chorus: Dunderhead! Lazybones! Scatterbrain! Lunatic! They declare, one and all, you are self-cheated.

Joan: The King did not want to go, and so I led his charger by the bridle.

Chorus: Sorceress! Barbarian! Heretic! Impostor! Histeric! Apostate! Prostitute!

Joan: It is I who escorted him through all France.

Chorus: Pereat stryga! (Tr. Let the witch perish.)

Joan: 'Tis I who did escort him into Rheims!

Chorus: Morte moriatur; Morte moriatur. (Tr. Let her die. Kill her.)

Joan: 'Tis I who saved our France. 'Tis I who reunited all France, merging every power in France into one single power so that it shall never be divided again.

Chorus: Comburatur igne! (Tr. Let her be burned.)

Dominic: Joan, Joan, Joan! Is it for an earthly king that you have given your virgin blood?

IX—THE SWORD OF JOAN

Margaret: Spera, Spira! (Tr. Hope, breath!)

Joan: I hear St. Margaret there in the

sky, in the haze of the sighing of nightingales, and at the sound of her voice, the sweet little stars put out their lights, first one, and then another.

Dominic: The pages, full of night and blood and blue and purple have slipped away from my fingers, and now on the virginal parchment there is left only one golden letter.

Joan: How beautiful is Normandy all red and rose. All red with joy, all rose with innocence as she prepares to take Holy Communion with me in the sparkling dew. How beautiful for Joan, the maid, to rise to heaven in the month of May. How beautiful you are! Oh! my beautiful Normandy. But what would you say, Brother Dominic, if Margaret could tell you of our Lorraine?

Dominic: Tell me, Joan. But I know that there are things that only a young girl can explain to me; to me, who, early in life turned his eyes from the world to tread the ways of penitence.

Joan: And what can I explain to you, when there are at least a dozen stars still in heaven, who know more than I do?

Dominic: Tell me about your sword. Is it true that you found your sword, that terrible sword which put the English and Burgundians to flight, in the ruins of a chapel?

Joan: No. It was not in the ruins of a chapel. It was given to me in Domremy. My banner in my left hand, my sword in my right. Ah! Who could stand against me? Jesus, Mary!

Margaret: Jesus, Mary!

Catherine: Joan! Daughter of God. On your way!

Joan: I go! I go! Quickly, as you order!

Dominic: To whom do you speak like that?

Joan: Are you deaf? Can you not hear the voices saying: "Joan, Joan, Joan. Daughter of God, on your way!" It's no longer "sorceress" they are saying. It's no longer "heretic and apostate" and all those ugly names. It's "Daughter of God." How sweet is the name Daughter of God!

Catherine, Margaret and Chorus: Joan, Daughter of God. On your way!

Joan: At last it's not only Catherine and Margaret. It's all the people together, the living and the dead, who cry: "Daughter of God! Joan. Joan. Daughter of God. On your way!" Yes. I'm on my way.

Dominic: But you have not told me of the sword!

Joan: But before you can understand the sword, Brother Dominic, you would have to be a little girl of Lorraine! I cannot make of you a little girl of Lorraine! I cannot take your hand and lead you along with us to sing in the month of May.

Children's voices: Sing in the May!

Joan: Listen to what they are singing!

Child's voice: When I have been o'er field of green, So fine and tall the corn is seen, And fair and white the hawthorn sheen, Welcoming God.

Joan: Oh listen! Listen!

Children's voices: Lulling to sleep your pretty babe. May God protect him in his sleep, And in his waking safely keep. Welcoming God. 'Tis the May, month of May! 'Tis the merry month of May. A little cake we will bring today, a little egg that our hen did lay. They're not for us to eat to-night, but they're to buy a candle bright, to burn and be the Virgin's light. Welcoming God.

Joan: Do you understand now, Brother Dominic. Ah me! There was no need for anyone to explain it to me. 'Twas the lime-tree in front of my father's house like a tall creature, in a white circle made out of moonlight, who explained it to me.

Children's voices: 'Tis the May, month of May. 'Tis the merry month of May.

Dominic: You explain, and I will listen.

Joan: In the days when it's cold in winter, and the cold and the frost freeze the world, and you would say that all is dead, and the people are dead with cold, and there is snow all over the world like a sheet, and ice like armor, and you think that all is dead and all is ended.

Bass solo: But now there is hope again, hope that is triumphant.

Joan: You think that all is ended, but at that moment there is a robin-red-breast, and he starts to sing.

Catherine & Margaret: Daughter of God, on your way!

Joan: There is a naughty little breeze sprung from nowhere, and it starts to blow. A soft rain, warm and gentle, starts to fall on you. And then, just time to shut your eyes and count "One, Two, Three," and all is changed. Just time to count "One, Two, Three, Four," and all is changed! . . . all is white! all is pink! all is green!

Chorus: Then you feel all the forest sun warmed start to stir awakening! Then you feel hope again, hope that is triumphant.

Joan: The man who'd forbid the mirabell trees to flower would have to be cunning indeed! The man who'd forbid the cherry trees to bear cherries, so that all the world is full of red, ripe cherries. My father said he'd have to get up pretty early in the morning! That's the time when Catherine and Margaret begin to speak.

Basses: Dunderhead! Lazybones! Lunatic! Scatterbrain! They all declare you are self-cheated.

Joan: And when Joan, in the month of May, mounts on her battle-charger, he'd have to be cunning indeed—who'd forbid all men of France to march! Listen, do you hear those chains on every side snapping and splitting? Ah! Those chains I have on my hands make me laugh. They can't hold me forever. They've seen what Joan can do with the sword. Do you understand it now, this sword St. Michael gave me? This sword, this shining sword. It's not known as Hate, it's known as Love!

Children's voices: To you our thanks, Lady, may we pay, for you were kind to us today. With you may Fortune ever stay, for you did help us on our way, Welcoming God!

Catherine: Rouen! Rouen! Rouen!

Joan: Rouen! You burned Joan of Arc, but I am stronger than you, and you can't hold me forever. There is Hope, and nothing can be stronger. There is Faith, and nothing can be stronger.

Chorus: Lazybones! Numskull! Scatterbrain! Lunatic! Daughter of God, on your way. Now there is Hope, now there is Joy, Joy that is triumphant.

Catherine & Margaret: Daughter of God, on your way!

Margaret: Spira, Spera, Spira, Spera!

Joan: There is God! And nothing can be stronger!

Child's voice: 'Tis the May, month of May! 'Tis the merry month of May!

X—TRIMAZO

Joan: A little cake we will bring today, a little egg that our hen will lay, One little tear for Joan! One little prayer for Joan! One little thought for Joan! They're not for us to eat tonight, but with them buy a candle bright, to burn and feed the Virgin's light. I, myself, will be the candle light.

XI—THE BURNING OF JOAN OF ARC

The Virgin: I take this holy flame in gladness.

Chorus: Be it so, Joan. Be it so, sorceress. Be it so, disbeliever, Enemy of every creature! Joan, the holy Joan! Joan, the maiden! Joan of Orleans! No more now of what she so lightly dabbled in. For she has ever done us ill! With her was ever discordance! She it is put all the English to flight! And she it is only escorted our King to Rheims! Only by the help of the Lord!

Joan: But why? my people—people of France! Is it true that you want to burn me—alive?

Chorus: Now praise be to our brother the fire—that has wisdom, strength, vigour, ardour, eagerness, all incorruptible! She now awakens as from a dream.

Joan: And that priest who was here just now, holding that book, that book I was reading. He's no longer here. He has left me and I am alone.

The Virgin: Joan, thou'rt not alone here.

Joan: I hear the voice there in the sky that says: "Joan, thou'rt not alone here."

Chorus: Joan, thou art not alone here. See the people all crowd around to watch thee!

Joan: I do not want to die! I'm afraid!

Chorus: Now praise be to our brother the fire. She's saying she does not want to die! Saying she's afraid. She's but a poor child after all! She's nothing but a little child!

A Priest: Come, sign this paper. Confess, confess that you have lied!

Joan: And how can I sign my name when my hands are tied.

The Priest: They will take off your chains.

Joan: There are other, still stronger chains that prevent me.

The Priest: What chains could be stronger?

Joan: Stronger than chains of iron, the chains of love! It is love that ties my hands and prevents me from signing. I cannot do it. I cannot lie!

The Virgin: Joan, you must not fear the fire. It is to set you free!

Chorus: Praise be to our brother, the fire, that restores, as he flashes, spirit to spirit and ashes to ashes, all that is ashes to earth!

Joan: Mary, Mother of Heaven, Ah! I'm afraid of the fire and its pain!

The Virgin: Thou say'st thou art afraid of fire. I tell you, it will do you no harm.

Joan: That great fire! That blazing flame! Is this, indeed, to be my wedding garment?

The Virgin: But cannot Joan herself become a glorious flame in the darkness? The flesh may die, but death will be ever powerful to keep my daughter, Joan.

Chorus: Flame is now from flame arising.

The Virgin: The fire, how can it ever cease its burning! So this blazing flame that lights the heart of France! How can it ever cease its burning?

Chorus: Now praise our sister, Saint Joan—for she is holy, upright, vigorous, ardent, eloquent—all embracing—all invincible, dazzling in glory!

Now all praise to our Saint Joan who is triumphant for always, a shining flame to light up all of France!

The Virgin, Margaret, Catherine, Children's Voices: Joan, Joan, Joan, Daughter of God! Come! Come! Come!

Joan: There are still these chains that hold me back.

Chorus: Glory be to God, rising up triumphant!

Joan: I come, I come! They're shattered, they're broken.

Chorus: It is love that binds Joan to Joan, that restrains the soul in the body, but it is only God who can set her Spirit free of her flesh.

Joan: There is Joy and nothing can be stronger. There is Love and nothing can be stronger. There is God and nothing can be stronger.

Tutti: Greater love hath no man than this—that he lay down his life for those he loves!

COMING EVENTS

- | | |
|-------------|---|
| November 18 | Jazz Synthesis
8:00 p.m. de Jong Concert Hall |
| November 20 | Igor Oistrakh, <i>violinist</i>
8:00 p.m. de Jong Concert Hall |
| November 21 | Chinese Acrobats
8:00 p.m. Marriott Center |
| November 21 | Chamber Orchestra
8:00 p.m. Madsen Recital Hall |

ORATORIO CHOIR

Dr. John R. Halliday, *director*
George McClellen, *organist*

Murray Boren, *assistant director*
Rex Wood, *pianist*

First Sopranos

Anderson, Lisa
Badger, Carolyn
Bunting, Paula
Burnham, Nancy
Chandler, Kathleen
Dean, Shauna
Feay, Cynthia
Gregory, Lisa
Harris, Anne
Hendrickson, Yvonne
Horne, Deborah
Larson, Patsy Lee
Madsen, Denise
Mustard, Claire*
Nicolaysen, Barbara
Quinlan, Colleen
Reimann, Louise
Rich, Deborah
Robertson, Deborah
Sorenson, Carlene
Sorenson, Darlene
Spiecker, Gwynne
Virtanen, Trudy
Walker, Sheryl
Wilber, Cynthia
Wilbur, Terri Lynn

Second Sopranos

Beeston, Ruby Liu
Bradshaw, Karen* +
Brewer, Brenda
Bunker, Mary
Christiansen, Nancy
Crane, Chloris
Dahlgren, Lisa
Hale, Virginia
Hall, Robin
Hansen, Angela
Holyoak, Marilyn +
Kinnear, Debbie
Larsen, Carolyn
Larsen, Sydney +
Lindsay, Vickie
Lund, Deborah
Miller, Kathy
Owings, Carolyn
Poecker, Susan
Price, Jolene
Rhodes, Nancy
Slight, Mary Beth
Smalley, Marilyn
Smith, Jill
Stevens, Patti
Thomas, Rebecca
Walker, Greer

First Altos

Baker, Kimberly

+Section Leaders and Accompanists

*Section Captains

Bills, Carolee
Crummett, Debra
Denton, Clare
Fisher, Kathleen
Fitzgerald, Sheree
Frost, Linda
Gates, Elizabeth
Harris, Holly
Jensen, Joyce
Kilburn, Dianne
Martin, Laura
Null, Karen*
Olson, LeAnne
Parry, Barbara
Probert, Christine
Raisor, Marie
Reed, Sharon Kay
Risher, Martha
Schmidt, Sandefur
Shurtz, Ann D. +
Thompson, Sharon
Timms, Sharon
Van Gieson, Leslie
Wanlass, Annette
Wilson, Mary Fay
Wilson, Mary Helen

Second Altos

Astle, Judy
Barnes, Lynne
Beck, Natalie
Bradshaw, Tracy
Dandrea, Karen
Ellis, Debra
Gutierrez, Elizabeth
Hall, Denise
Hardman, Coralie
Hickman, Judy
Hopkins, Annette
Landon, Julie
Manning, Claudia
Mobley, Linda
Olson, Christine
Putt, Joyce
Reese, Jan
Seely, Karen
Shipp, Susan
Spencer, Elaine*
Stephens, Marlene
Stott, Sydne
Tharling, Sandra
Thurston, Cheryl
Tobler, Marianne
Waddell, Kathy

First Tenors

Boren, Murray +
Cornett, Arthur C.
Earl, Robin J.

Lucas, James T.*
Moody, Manton V.
Nebeker, Brad
Pearson, John V.
Potts, David R.
Reeder, Robert D.
Thomas, David Y.
Winn, Evan
Wood, Rex +
Zabriskie, David

Second Tenors

Baer, David
Boman, Dale
Calvert, Todd
DeLong, Craig
Erekson, Jon L.
Fitches, Dean
Jensen, Gordon*
Kennard, Terrell D.
Lee, Kenneth R.
Lewis, Mark
Nolan, Daniel G.
Packer, Mark H.
Pomeroy, K Dale
Shurtz, Paul +
Tigner, Clyde
Tyler, R. Lloyd

First Basses

Bascom, Kent R.
DeShazer, Michael L.
Fox, Brent
Garvin, Steven
Holyoak, K. Reid
Hovey, Roger
Hunsaker, Scott L.
Jones, David*
Mrykalo, Vincent
Redd, Thomas
Runyan, Michael
Whittle, David B.

Second Basses

Archibald, Leon
Asay, Kevin J.
Brock, Robert
Christy, Howard
Crawford, Bruce A.
Davis, Robert
Hess, Bret C.
McClellan, George +
Roper, Grant
Spencer, Terry L.*
Stoddard, Michael V.
Wayment, Jed W.

CHOIR OFFICERS

Evan Winn, *president*
 Vickie Lindsay, *vice president*
 Dean Fitches & Kathy Miller,
social activity coordinators
 Annette Wanlass, *secretary*

Dale Pomeroy, *treasurer*
 Debbie Lund, *historian*
 Natalie Beck,
publicity chairman
 Dave Whittle, *photographer*

SYMPHONY ORCHESTRA

Lawrence Sardoni, *director*

First Violins
 Robert Hatch,
concertmaster

Irene Ball
 Anne Bingham
 Ned Black
 Patti Britton
 Kathy Coleman
 Debbie Dayton
 Pam Dillon
 Hernan Felix
 Ronald Fischer
 Jane Grossnickle
 Irene Lappalainen
 Robin Litster
 De Layne Millet
 Michelle Milne
 Sylvia McAleer
 Becki Ritchie
 Angela Valentine
 Robin Zenger

Second Violins

Patti Peterson,
principal
 Janene Allen
 Cynthia Blake
 Nancy Bashore
 Lisa Bowman
 Aleta Bolton
 Shelley Burth
 Sarah Clark
 Christine Cook
 Christine Hohmann
 Jane Keller
 Terese Nielson
 Wanda Norvelle
 Cynthia Reading
 Anne Sharp
 Sarah Snow
 Leona Slack
 Gwen Stephensen
 Rozanne Warner

Violas

Laura Bagshaw
 Craig Beagley

Barbara Clark
 Jan Crosland
 Lynne Edwards
 Coralie Hardman
 Mary Ann Hemphill
 Sue Anne Olsen
 Gerald Olsen
 Liz Rhodes
 Susan Shipp

Cellos

Kathy Shurtleff,
principal
 Sharan Anderson
 Julie Brown
 Cordell Clinger
 Colleen Crosby
 Marilee Flint
 Debora Glenn
 Hilary Jarvis
 Loretta Neibur
 Betty Slagle
 Lori Tuttle
 Barbara Williams

Basses

Martin Donimer,
principal
 Diane Cooper
 Cheryle Harder
 Dee Ann Loveland
 Scott Williams

Piccolo

Lorinda Hess

Flutes

Sue Jeppson
 Jannelle Ralph

Oboes

Julie Bingham
 Cyndee Manley

E♭ Clarinet

Carolyn Johnson

Clarinets

Budge Porritt
 Karen Kirkham

Bass Clarinet

Karin Allen

Alto Saxophones

Glenn Fernley
 Gaylen Smith
 Bruce Bastian

Bassoons

Sherry Diehl
 Tevis Aaukat
 Nancy Waters

Contrabassoon

Mark Smith

Piccolo Trumpet

Glenn Flanders

Trumpets

Roger Isaacs
 Jim Duncan
 Scott Harris

Trombones

Paul C. Bobo
 O. Lynn Decker
 John Duncan
 Steve Ligon

Pianos

George McClellan
 Rex Wood

Celeste

Mary Bunker

Arp Synthesizer

H. Jarolde Harris

Percussion

Gregory Storey
 David Blaisdell
 Robert Rainey
 Brian Morton
 Brian Richardson

CHILDREN'S CHORUS

Margaret Woodward, *director*
Linda Jane Bowman, *accompanist*

Babb, Dave
Babb, Mary Ann
Baumann, Heidi
Baumann, Karin
Bayles, Katherine
Benson, Beth
Chapman, Julianne
Christensen, Wendy
Clegg, Elayna
Cox, Janet
Cox, Rick
Dalton, Beth
Downs, Lisa
Dunford, Kathleen
Geary, Stewart
Greer, Dana
Hadden, Heather

Hall, Daniel
Heaton, Katie
Heckmann, Lisa
Hendry, Lisa
Hickenlooper, Jon
Hickman, Anne
Huey, Ken
Jensen, Dianne
Jensen, Marilyn
Johansen, Karen
Kimball, Joseph
Kinnear, Michelle
Kocherhans, Shauna
Kuchar, Dan
Kuchar, Darlee
Leavitt, Jill
Lundell, Randy

Miner, Gordon
Moody, Michelle
Mortensen, Julie
Nibley, Martha
Nibley, Zina
O'Brien, Candy
Parker, Janice
Payne, Tommy
Perry, Lynne
Prince, Patty
Robinson, Fredric
Rooker, Elizabeth
Spencer, Tamara
Wadham, Mary
Warner, Alice
Warner, David
Whiting, David

THE BRIGHAM YOUNG UNIVERSITY
A CAPPELLA CHOIR



Ralph Woodward, *director*

ON TOUR
1975

ITINERARY

Las Vegas, Nevada	November 14
Barstow, California	November 15
Huntington Beach, California	November 16
Santa Ana, California	November 17, 18
Ventura, California	November 19
Riverside, California	November 20
Palm Springs, California	November 21
Rialto, California	November 22

1975-76 Series Nos. 45-53



Theme

For my soul delighteth in the song of the heart;
yea, the song of the righteous is a prayer unto me,
and it shall be answered with a blessing upon their heads.
(Doctrine and Covenants 25:12)

Program will be selected from the following:

Psallite Michael Praetorius
(1571-1621)

Ring and sing! Sing about the Child, little Son of Mary dear.
Ring and sing! He's our little Jesus in his cradle here
With ox and ass and woolly sheep.
Look! In the cradle lies a tiny little Child!
All the lovely angels praise our wondrous, holy Child!
Ring and sing! Sing about the Child, little Son of Mary dear,
He's our little Jesus in his cradle here
With ox and ass and woolly sheep.

Quem vidistis, pastores? Tomás Luis de Victoria
(c. 1549-1611)

Whom did you see, kind shepherds?
Tell us, pray; announce to us the tidings:
Who appeared this day?
We have seen the Child, and all the angel chorus,
Glorifying God on high, Alleluia!

Buccinate Giovanni Gabrieli
(1557-1612)

Kerry Arbon, *organ*
Sound the trumpet in the new world on
our festive day. Alleluia! With Jubal's
voice, with the tone of the tuba, praise God,
our help. Alleluia! Let us praise God with
stringed instruments and organ, with drums
and choirs. Sing and shout for joy with psalms.
Alleluia!

SOLOS OR ENSEMBLES

The Peaceable Kingdom Randall Thompson
(1899-)

1. Say ye to the righteous
2. Woe unto them that draw iniquity
3. The noise of a multitude in the mountains
4. Howl ye, for the day of the Lord is at hand
5. The paper reeds by the brooks
6. But these are they that forsake the Lord
7. Have ye not known?
8. Ye shall have a song

SOLOS OR ENSEMBLES

And the Angels Woke the Shepherds Joaquin Nin
(1879-1949)

Women of the Choir

Now is the Time of Christyimas Arnold Bax
(1883-1953)

Men of the Choir
Jilene Goodwin, *flute*; Jane Gibson, *piano*

Laudate Dominum Thomas Benjamin
Praise the Lord, all men,
Praise Him, all ye people.

Ideo, Gloria in Excelsis Deo David Kraehenbuehl
Therefore, Glory to God in the highest!

Three Christmas Songs Jack Jarrett

Festival Magnificat Daniel Pinkham
(1923-)

Kerry Arbon, *organ*

FAVORITE HYMNS

A CAPPELLA CHOIR

Dr. Ralph Woodward, *director*

Rebecca Green, *graduate assistant*

SOPRANOS

Linda Carol Anderson*
Jodi Buckwalter
Christine Cooper
Rebecca Fazzio
Susan Hanscom
Margo Jensen
Lois Johnson*
Kathy Kocherhans
Cynthia Pannell
Tuly Peneranda
Charlotte Smurthwaite
Mary Wuehler

ALTOS

Susan DeLand
Yvonne Ellis*
Jane Gibson
Jilene Goodwin
Rebecca Green
Kathryn Hunter
Rebecca Jarman
Elna Linford
Lorraine Low
Cynthia Murfin
Susan Parker
Susan Perry
Kira Pratt
Jane Putt
Kathy Stone

* Officers

TENORS

V. L. Barnett
Gregory Bement
Stephen Campbell*
Don Decker
Rob Dunn*
Mark Howorth
Darrell Jensen
Ryan Johnson*
Peter Reynolds
Mark Smith
Nick Thomas
Brad Whitney

BASSES

Kerry Arbon
Joe Cherrington
Jeff Coletti
Nick Goodman*
Ron Gunnell
Merrill Higginson
Kevin Johns
John Lewis
Terry Lindsay
Markus Merrill
Rod Nichols
Mark Spurgiesz
Merle Tenney*

Soloists: Lois Johnson, Cynthia Pannell, Margo Jensen, Charlotte Smurthwaite,
Jene Gibson, Jilene Goodwin, Rebecca Jarman, Lorraine Low, Cynthia
Murfin, Kira Pratt, Jane Putt. Rob Dunn, Joe Cherrington, Markus
Merrill, Jeff Coletti



Under the direction of Ralph Woodward, the Brigham Young University A Cappella Choir has attained a worldwide reputation. On its first European tour in 1968, the choir won the coveted first prize in the mixed choir competition in the prestigious International Eisteddfod, Llangollen, Wales, against nineteen other top choirs from the United States and Europe. Subsequent European tours have been marked by tumultuous acclaim in every city and locality they have visited, including a first performance by any non-Catholic choir in famed Notre Dame Cathedral. As a result of that performance, the choir was invited to sing again in the Cathedral on its subsequent tour. Other performances have included Cathedral Madeleine, Geneva; Fraumünster Cathedral, Zurich; Santa Croce and San Lorenzo da Medici, Florence; Santa Maddalena, Rome; The Doge's Palace, Venice; The Mozarteum, Salzburg; Theatiner and St. Matthew's, Munich; Cathedral Neuf, Strassburg; St. Germaine des Pres, Paris; St. Michel, Brussels; Coventry Cathedral, England; and numerous other such important sites.

In 1972 the choir gave a command performance at the American Embassy in Paris on July 4. The 1974 tour of the choir, this time to Scandinavia, was again marked by enthusiastic approval everywhere and the choir was honored to be the only overseas organization to be featured at the annual Independence Day celebration in Bergen, Norway.

Dr. Ralph Woodward, now in his twenty-first year at BYU, is coordinator of choral activities and conducts the A Cappella Choir, the Male Chorus, and the Chamber Choir. He has studied at the University of Idaho, the Cincinnati Conservatory of Music, and the University of Illinois, where he received his Doctor of Musical Arts degree in choral music in 1963. Before coming to BYU, he was choral director at Drake University for seven years.

Believing that every member of the A Cappella Choir should be a soloist in his own right, Dr. Woodward yearly selects approximately seventy singers from hundreds of auditions.

Under his direction, the BYU A Cappella Choir has also performed widely throughout the United States and Canada and at a number of national conventions of the Music Educators' National Conference.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

presents

UNIVERSITY CHORALE

Brandt B. Curtis, *director*

and

CHAMBER ENSEMBLE

David Randall, *director*

8:00 p.m.
Tuesday, November 25, 1975
de Jong Concert Hall
Franklin S. Harris Fine Arts Center

1975-76 Series No. 58



PROGRAM

I

Psalm 150	W. Lawrence Curry
O Thou Most High	Paul Christiansen
Dayspring of Eternity	F. Melius Christiansen
*Variants on "A Mighty Fortress"	Glen Darst

II

Wind Quintet in E-flat Major	Anton Reicha
Lento - Allegro moderato	
Scherzo	
Finale: Allegro molto	
Woodwind Quintet (1948)	Elliott Carter
Allegretto	
Allegro giocoso	
Pamela Robinette, <i>flute</i>	Doug Hoffman, <i>clarinet</i>
Julie Bingham, <i>oboe</i>	Sherry Diehl, <i>bassoon</i>
	Iris Bingham, <i>French horn</i>

Introduction et Scherzo	Robert Clérisse
La Veille de L'Ange Gardien	G. Pierné
Tevis R. Laukat, <i>tenor saxophone</i>	David Welch, <i>alto saxophone</i>
Nancy D. Waters, <i>baritone saxophone</i>	Glen Fernley, <i>soprano saxophone</i>

III

It's a Good Day	Peggy Lee, Dave Barbour—Ades
She Walks in Beauty	David Foltz
Five Nursery Rhymes	Ralph Hunter

IV

Note Well, My Heart	Andreas Hammerschmidt—Ehret
Deo Gracias, from <i>A Ceremony of Carols</i>	Benjamin Britten—Harrison
Three Songs for Christmas	Clare Grundman
*Gloria in Excelsis	Florence Jolley—Hoggard

ASSISTANTS FOR UNIVERSITY CHORALE

Larry Farr, *student director*

Christine Clark and Jeraly Pixton, *accompanists*

*Air Force and Army ROTC Instrumental accompaniment.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
Department of Music

presents

A CAPPELLA CHOIR

Ralph Woodward, *director*

in

CHRISTMAS CONCERT

assisted by

CHILDREN'S CHORUS

Margaret Woodward, *director*

and

CHAMBER CHOIR

Ralph Woodward, *director*

8:00 p.m.
Thursday and Friday
December 4 and 5, 1975
de Jong Concert Hall
Franklin S. Harris Fine Arts Center
1975-76 Series Nos. 73-74



PROGRAM

Prelude of American Christmas Carols

Jilene Goodwin, *flute*
Markus Merrill, *oboe*

I

Buccinate Giovanni Gabrieli
(1557-1612)

Sound the trumpet in the new world on
our festive day. Alleluia! With Jubal's
voice, with the tone of the tuba, praise God,
our help. Alleluia! Let us praise God with
stringed instruments and organ, with drums
and choirs. Sing and shout for joy with psalms.
Alleluia!

Glen Flanders, *fluegelhorn*
Dan Bachelder, *euphonium*
Gerald MacDonald, *euphonium*
Wayne Van Tassell, *euphonium*
Jim Ness, *tuba*

Processional Merrill Bradshaw

Psallite Michael Praetorius
(1571-1621)

Ring and sing! Sing about the Child, little Son of Mary dear.
Ring and sing! He's our little Jesus in his cradle here
With ox and ass and woolly sheep.
Look! In the cradle lies a tiny little Child!
All the lovely angels praise our wondrous, holy Child!
Ring and sing! Sing about the Child, little Son of Mary dear,
He's our little Jesus in his cradle here
With ox and ass and woolly sheep.

Quem vidistis, pastores? Tomás Luis de Victoria
(c. 1549-1611)

Whom did you see, kind shepherds?
Tell us, pray; announce to us the tidings:
Who appeared this day?
We have seen the Child, and all the angel chorus,
Glorifying God on high, Alleluia!

II

Fum, Fum, Fum Spanish, arr. Nin-Culmell
Il est né le divin enfant French, arr. Wetzler
Ding Dong! Merrily on High English, arr. Williamson
Chamber Choir

III

The Peaceable Kingdom Randall Thompson
(1899-)

1. Say ye to the righteous
2. Woe unto them that draw iniquity
3. The noise of a multitude in the mountains

4. Howl ye, for the day of the Lord is at hand
5. The paper reeds by the brooks
6. But these are they that forsake the Lord
7. Have ye not known?
8. Ye shall have a song

INTERMISSION

IV

- Fanfare for Christmas Day Martin Shaw
- Three Noels Clare Grundman
- While by my Sheep
Christmas Eve Is Here
Now We Sing of Christmas
- Lift Up Your Heads, O Ye Gates Arthur Wills
- Christmas Is Coming Robert de Cormier
- Children's Chorus
- Sweet Was the Song the Virgin Sang arr. David N. Johnson
- Star Carol John Rutter
- A Cappella Choir and Children's Chorus

V

- And the Angel Woke the Shepherds Joaquin Nin
(1879-1949)
- Women of the Choir
Kerry Arbon, *piano*
- Now Is the Time of Christymas Arnold Bax
(1883-1953)
- Men of the Choir
Jilene Goodwin, *flute*, and Jane Gibson, *piano*
- Laudate Dominum Thomas Benjamin
- Praise the Lord, all men,
Praise Him, all ye people.
- The Golden Carol Ralph Vaughan Williams—Woodward
Markus Merrill, *oboe*, and Choir
- Three Christmas Songs Jack Jarrett
- As Joseph Was A-Walking
How Far is it to Bethlehem
Villagers All
- Festival Magnificat Daniel Pinkham
(1923-)
- Brian Daw, *trumpet*
Glen Flanders, *trumpet*
Dan Bachelder, *trombone*
Gerald MacDonald, *trombone*

A CAPPELLA CHOIR

Dr. Ralph Woodward, *director*
Rebecca Green, *graduate assistant*

Sopranos
Linda Carol Anderson*
Jodi Buckwalter
Christine Cooper
Rebecca Fazzio
Susan Hanscom
Margo Jensen
Lois Johnson*
Kathy Kocherhans
Cynthia Pannell
Tuly Peneranda
Charlotte Smurthwaite
Sandra Wasden
Mary Wuehler

Altos
Susan DeLand
Yvonne Ellis*
Jane Gibson
Jilene Goodwin

*Officers

Rebecca Green
Kathryn Hunter
Rebecca Jarman
Elna Linford
Lorraine Love
Cynthia Murfin
Susan Parker
Susan Perry
Kira Pratt
Jane Putt
Kathy Stone

Tenors
V. L. Barnett
Gregory Bement
Steven Campbell*
Don Decker
Rob Dunn*
Mark Howorth
Darrell Jensen

Ryan Johnson*
Peter Reynolds
Mark Smith
Nick Thomas
Brad Whitney

Basses
Kerry Arbon
Joe Cherrington
Jeff Coletti
Nick Goodman*
Ron Gunnell
Merrill Higginson
Kevin Johns
John Lewis
Terry Lindsay
Markus Merrill
Rod Nichols
Mark Spurgiesz
Merle Tenney*

CHAMBER CHOIR

Dr. Ralph Woodward, *director*
Rebecca Green, *graduate assistant*

Sopranos
Carol Gessel
Bonnie Galbraith
Lois Johnson
Denise Madsen
Terri Lynn Wilbur

Tenors
Robert Howe

Michael Read
Mark Tarallo
David Wallingford

Altos
Deborah Birch
Rebecca Green
Kira Pratt
Cindy Payton

Basses
Mike Adams
Evan Christensen
Keith Norman
Steve Stanfill
Steve Skousen
Rich Steadman

CHILDREN'S CHORUS

Margaret Woodward, *director*
Linda Jane Bowman, *accompanist*

Babb, Dave
Babb, Mary Ann
Baumann, Heidi
Baumann, Karin
Bayles, Katherine
Benson, Beth
Chapman, Julianne
Christensen, Wendy
Clegg, Elayna
Cox, Janet
Cox, Rick
Dalton, Beth
Downs, Lisa
Dunford, Kathleen
Geary, Stewart
Greer, Dana
Hadden, Heather

Hall, Daniel
Heaton, Katie
Heckmann, Lisa
Hendry, Lisa
Hickenlooper, Jon
Hickman, Anne
Huey, Ken
Jensen, Dianne
Jensen, Marilyn
Johansen, Karen
Kimball, Joseph
Kinnear, Michelle
Kocherhans, Shauna
Kuchar, Dan
Kuchar, Darlee
Leavitt, Jill
Lundell, Randy

Miner, Gordon
Moody, Michelle
Mortensen, Julie
Nibley, Martha
Nibley, Zina
O'Brien, Candy
Parker, Janice
Payne, Tommy
Perry, Lynne
Prince, Patty
Robinson, Fredric
Rooker, Elizabeth
Spencer, Tamara
Wadham, Mary
Warner, Alice
Warner, David
Whiting, David

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

presents

MALE CHORUS

Ralph Woodward, *conductor*

and

SYMPHONY ORCHESTRA

Lawrence Sardoni, *conductor*

8:00 p.m.
Tuesday, December 16, 1975
de Jong Concert Hall
Franklin S. Harris Fine Arts Center
1975-76 Series No. 86



PROGRAM

I

- Choral Fanfare for Christmas Ron Nelson
(1929-)
- Lullay My Liking Herbert Pierce
Soloists: Bart Adams, Mark Hessing,
Charles Castleberry, and Cary Ripplinger
- Psalms and Hymns of Early America Luther Noss
(1907-)
Through Every Age
Glorious Things of Thee Are Spoken
- The Battle of Stonington arr. George Brandon

II

- Der Eidgenossen Nachtwache Robert Schumann
(1810-1856)
- Excerpts from *Album for Male Voices* Edvard Grieg
(1843-1907)
I Laid Me Down to Slumber
Little Thora
Kuaalin's Halling
There Is No Folly Half So Great
The Great White Host
Rötnams-Knut
Soloists: Dale Sivert, Ken Thompson,
and Brian Rains

INTERMISSION

- Overture to *Egmont*, op. 84 Ludwig van Beethoven
(1770-1827)
- Concerto in A Major Domenico Dragonetti
(1763-1846)
Allegro
Rick Baldassin, *double bass*
Symphony Orchestra
Lawrence Sardoni, *conductor*

SYMPHONY ORCHESTRA

Lawrence Sardoní, *director*

First Violins

Robert Hatch,
concertmaster

Irene Ball
Anne Bingham
Ned Black
Spencer Brett
Patti Britton
Kathy Coleman
Debbie Dayton
Pam Dillon
Hernan Felix
Ronald Fischer
Jane Grossnickle
Irene Lappalainen
Robin Litster
De Layne Millet
Michelle Milne
Sylvia McAleer
Becki Ritchie
Angela Valentine
Robin Zenger

Second Violins

Patti Peterson,
principal
Janene Allen
Karen Biehl
Cynthia Blake
Nancy Bashore
Lisa Bowman
Aleta Bolton
Shelley Burt
Sarah Clark
Christine Cook
Christine Hohmann
Jane Keller
Terese Nielson
Wanda Norvelle
Cynthia Reading
Anne Sharp
Sarah Snow

Leona Slack
Gwen Stephensen
Rozanne Warner

Violas

Laura Bagshaw
Craig Beagley
Barbara Clark
Jan Crosland
Lynne Edwards
Coralie Hardman
Mary Ann Hemphill
Sue Anne Olsen
Gerald Olsen
Liz Rhodes
Susan Shipp

Cellos

Kathy Shurtleff,
principal
Sharan Anderson
Julie Brown
Cordell Clinger
Colleen Crosby
Marilee Flint
Debora Glenn
Hilary Jarvis
Loretta Neibur
Betty Slagle
Lori Tuttle
Barbara Williams

Basses

Martin Dommer,
principal
Diane Cooper
Cheryle Harder
Dee Ann Loveland
Scott Williams

Piccolo

Lorinda Hess

Flutes

Sue Jeppson
Jannelle Ralph

Oboes

Julie Bingham
Cyndee Manley

E-flat Clarinet

Carolyn Johnson

Clarinets

Budge Porritt
Karen Kirkham

Bass Clarinet

Karin Allen

Bassoons

Sherry Diehl
Brad Whitney

Horns

Cary Ripplinger
Stephen Davis
Nancy Billington

Trumpets

Glenn Flanders
Roger Isaacs

Trombones

Paul C. Bobo
O. Lynn Decker
John Duncan

Percussion

Gregory Storey
David Blaisdell
Robert Rainey
Brian Morton
Brian Richardson

King! King of majesty tremendous,
Who dost free salvation send us,
Fount of pity, then befriend us.

Think, kind Jesus, my salvation
Caused Thy wondrous incarnation;
Leave me not to reprobation.

Faint and weary Thou hast sought me,
On the cross of suffering bought me,
Shall such grace be vainly brought me?

Righteous Judge, for sin's pollution
Grant Thy gift of absolution,
Ere that day of retribution.

Guilty now I pour my mourning,
All my shame with anguish owning;
Spare, O God, Thy suppliant groaning.

Through the sinful woman shriven,
Through the dying thief forgiven,
Thou to me a hope hast given.

Worthless are my prayers and sighing,
Yet, good Lord, in grace complying,
Rescue me from fires undying.

With Thy sheep a place provide me,
From the goats afar divide me.
To Thy right hand do Thou guide me.

When the wicked are confounded,
Doomed to flames of woe unbounded
Call me, with Thy Saints surrounded.

Low I kneel, with heart-submission,
See, like ashes my contrition.
Help me in my last condition!

Ah! that day of tears and mourning!
From the dust of earth returning,
Man for judgment must prepare him.

Spare, O God, in mercy spare him!
Lord, all pitying, Jesus blest,
Grant them all eternal rest.
Amen.

Requiem in D Minor Luigi Cherubini
(1760-1842)

Male Chorus and Orchestra
Dr. Ralph Woodward, *conductor*

Introit and Kyrie

Rest eternal grant unto them,
O Lord: and let light eternal
shine upon them. Thou, O God,
art praised in Zion; and unto
Thee shall the vow be performed
in Jerusalem; Thou who hearest
the prayer, unto Thee shall all
flesh come. Rest.
Lord, have mercy. Christ have mercy.
Lord, have mercy.

Graduale

Rest eternal grant unto them,
O Lord: and let light eternal
shine upon them. The memory
of the just lives eternally,
and he will not fear damnation.

Dies Irae

Day of wrath and doom impending,
Heaven and earth in ashes ending!
David's word with Sibyl's blending!

Oh, what fear man's bosom rendeth
When from heaven the Judge descendeth,
On whose sentence all dependeth!

Wondrous sound the trumpet flingeth,
Through earth's sepulchres it ringeth,
All before the throne it bringeth.

Death is struck and nature quaking,
All creation is awaking,
To its Judge an answer making.

Lo! the book exactly worded,
Wherein all hath been recorded;
Thence shall judgment be awarded.

When the Judge His seat attaineth,
And each hidden deed arraigneth,
Nothing unavenged remaineth.

What shall I, frail man, be pleading?
Who for me be interceding,
When the just are mercy needing?

MALE CHORUS

Dr. Ralph Woodward, *director*
Dale Sivert, *graduate assistant*
Jane Gibson, *accompanist*

First Tenors

Adams, Bart
Arnold, Edward
Castleberry, Charles*
Grapes, Rick
Hessing, Mark
Ripplinger, Cary
Sivert, Dale

Baritone

Beggs, Daniel
Blaisdell, David
Collette, David
Croft, Scott
Fluckiger, Alan

Harmon, Glenn
Hartshorn, Mark
Hulme, John
Hunsaker, Nathan
Irey, James
Mackley, Reo
McKay, David
Olsen, Phillip
Stanfill, Vern
Sprague, Charles

Second Tenors

Browning, Bart
Lamb, Ed
Nelson, Jeffrey*

Thompson, Kenneth
Turley, Jeffrey

Bass

Clark, Matthew
Davis, Bob*
Harston, James*
Neff, Lin
Patton, Carvell
Peterson, Scott
Rains, Brian
Staking, Kim
Westbroek, Glen

*Choir Officers

COMING EVENTS

January 6	Nutcracker 8:00 p.m., de Jong Concert Hall
January 9	John Longhurst 8:00 p.m., Madsen Recital Hall
January 13	Deseret String Quartet 8:00 p.m., Madsen Recital Hall
January 15	George Zukerman 8:00 p.m., Madsen Recital Hall

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

presents

WOMEN'S CHORUS

Robert Downs, *director*

and

MALE CHORUS

Ralph Woodward, *director*

8:00 p.m.
Friday, February 6, 1976
de Jong Concert Hall
Franklin S. Harris Fine Arts Center
1975-76 Series No. 98



PROGRAM

I

- We See that Men Do Ever Jaques Arcadelt
(1505-1560)
- Now Am I Free Once More Jacob Regnart
(1540-1599)
- Your Shining Eyes Thomas Bateson
(1570-1630)
- Now Is the Summer Springing John Hilton
(1599-1657)
- The Birth of Moses Normand Lockwood
Susan Putt, *flute*
- To Be Sung on the Water, op. 42, no. 2 Samuel Barber
(1910-)
- Three Hebrew Psalms Michael Braz
Hiney Ma Tov
Mi Chomocho
Adonoy Yimloch
- Come, Hither You that Love Emma Lou Diemer
Cydney Goldsmith, *recorder*
- A Girl's Garden Randall Thompson
(1899-)
Women's Chorus

II

- Hospodi Pomilui Alexis Lvov
(1798-1870)
- Hide Not Thou Thy Face Richard Farrant
(c. 1530-1581)

Laudate Dominum Marc-Antoine Charpentier
(1634-1704)

Bill Schade, *violin*
Mel Stott, *violin*
David Chamberlin, *organ*

O praise Jehovah, all ye nations,
Laud Him, all ye people.
For His loving kindness is great toward us;
And the truth of Jehovah endureth forever.

Glory be to the Father, and to the Son,
And to the Holy Ghost;
As it was in the beginning,
It now and ever shall be
World without end. Amen.

Behold Man Ron Nelson
(1929-)

Guide My Head Spiritual—arr. Heath
Rulon Galloway, *soloist*

Marry a Woman Uglier Than You Trinidad Calypso—arr. de Paur
Bruce Steed, *soloist*

Male Chorus

III

The Testament of Freedom Randall Thompson
IV. I shall not die without a hope

Male Chorus

IV

Send Forth Thy Spirit F. Joseph Schuetky
Women's and Male Chorus
Robert Downs, *conductor*

WOMEN'S CHORUS

Prof. Robert Downs, *director*
Marilyn Holyoak, *graduate assistant*
Elna Linford, *accompanist*

Cindy Andersen
Erica Andrus
Joan Black
Jeanine Buckle
Cindy Carlisle
Nancy Chappelle
Anne Christensen
Susan Clark
Charlan Cook
Linda Coombs
Nancy Corey
Kelli Cotant
Heidi Cottle
Corey Croft
Debra Crump
Denise Crump
Heidi Dokas
Karen Elliott
Laura Fairbanks
Susie Fletcher

Michele Freiss
Paula Gittins
Cyd Goldsmith
Eleanor Gulliford
Janice Hales
Sheila Hamm
Ruth Henry
Merrily Hill
Marilyn Holyoak
Colleen Irely
Judy Jensen
Betty Jean Johnson
Janette Johnson
Lena Judee
Melanie Keller
Carol Eve Knuth
Kathy Kohl
Joy Kunz
Bonnie Larkin
Alane Larsen

Leonore Macari
Laura McCausland
Denise Meier
Melanie Millseyer
Anne Moss
Diane Newsom
Shannon Norton
Patricia Osborn
Becky Patterson
Patty Price
Sue Putt
Cori Severts
Shawna Smith
Judy Thomas
Becky Toomey
Kathy Waddell
Ilona Walker
Laurie Werner
Dian Wilde
Diane Woodland

MALE CHORUS

Dr. Ralph Woodward, *director*
Dale Sivert, *graduate assistant*
David Chamberlin, *accompanist*

First Tenors
Bart Adams
Edward Arnold
Fletcher Barnes
Kevin Croft
Mark Hessing
Patrick Preston
Dale Sivert

Second Tenors
Glenn Harmon
Edward Lamb
David Losee
Phillip Lowe
Earl Meservy

Jeffrey Nelson*
Layne Norlund
Brent Robinson
Kenneth Thompson

Baritones
David Blaisdell
David Chamberlin
David Collette
Scott Croft
Rullon Galloway
Donald Harvie
David McKay
Phillip Olsen
Chuck Sprague

Vern Stanfill
Bruce Steed
Jeffrey Turley

Basses
Ralph Bryson
Matthew Clark
Robert Davis*
Jim Harston*
Wayne Millar
Ron Nelson
Brian Rains
Stewart Weed
Glen Westbroek
*Choir Officers

COMING EVENTS

February 12, 13

World of Dance
8:00 p.m., de Jong Concert Hall

February 17, 18

Bartok String Quartet
8:00 p.m., de Jong Concert Hall

February 17

ASBYU Women's Concert

February 19

8:00 p.m., Madsen Recital Hall
Faculty Woodwind Quintet

February 27

8:00 p.m., Madsen Recital Hall
Justus Bonn, *tenor*
8:00 p.m., Madsen Recital Hall

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
Department of Music

presents

THE RESTORATION

by
Merrill Bradshaw

Conducted by
John R. Halliday
with the
BYU Oratorio Choir
and Philharmonic Orchestra



8:00 p.m.
Wednesday and Thursday
March 10 and 11, 1976
de Jong Concert Hall
Franklin S. Harris Fine Arts Center
Saturday, March 20, 1976
Salt Lake Tabernacle
1975-76 Series Nos. 113-115



COMING EVENTS

March 16	Laureate Woodwind Quintet 8:00 p.m., Madsen Recital Hall
March 17	A Cappella Choir 8:00 p.m., de Jong Concert Hall
March 19	Percy Kalt, <i>violin</i> 8:00 p.m., Madsen Recital Hall
March 20	Tahitian Dancers 8:00 p.m., Smith Fieldhouse
March 23	Symphonic Wind Ensemble 8:00 p.m., de Jong Concert Hall
March 24	Ted Wight, <i>flute</i> and David Randall, <i>clarinet</i> 8:00 p.m., Madsen Recital Hall
March 25	Chamber Orchestra 8:00 p.m., de Jong Concert Hall

AUDIENCE PARTICIPATION

As you enter the hall you will discover that the singing has already begun. Don't be alarmed—you are not late. Just join in singing the hymns (words are in the program, pp. 4-12) until everyone is seated and all the performers are in place.

From time to time, as the program indicates, the conductor will turn to the audience and invite you to sing with the choirs and orchestra. Please join in. At the end of the last movement a new melody is given in the program. Please sing along on this melody, too—in your own range and at the top of your voice. The conductor will give the signal and the brasses will play along with you.

It is to be hoped that this participation will help you "get in the spirit" and gain a richer enjoyment from the performance.

THE RESTORATION

Since its first performance two years ago, *The Restoration* has been hailed by Mormons and nonMormons alike as "one of the major religious works of our time." Its message and music are "profoundly moving in their spiritual impact."

The restoration of the gospel through the Prophet Joseph Smith is viewed by Latter-day Saints as one of the most important events of history. Prophecies concerning the restoration are traced back as far as Adam and foretell many things already accomplished and much yet to come. These prophecies mark the restoration of the gospel as the beginning of the final chapter in God's dealings with man on earth.

Major events in history have often inspired composers to write oratorios: Haydn's *Creation*, Handel's *Israel in Egypt*, Beethoven's *Mount of Olives*, Honegger's *King David*, Handel's *Messiah*, and Bach's *St. Matthew Passion*. Such works give opportunity to contemplate great events through the union of text and music on a grand scale. In commenting on *The Restoration*, contemporary composer Brent Heisinger said, the work "does what an oratorio ought to do—draw people together spiritually through music."

The Restoration was written between January 1972 and October 1973 and is dedicated to President Harold B. Lee, who graciously accepted the dedication before his unexpected death. The work was the result of a lifelong ambition on the part of the composer to do a major composition about the restoration, of a love of the gospel which the oratorio treats, and of a sabbatical leave that provided time to work intensively on the subject. The final impetus was a request by Dr. John R. Halliday for an original oratorio that would be well-suited to the BYU Oratorio Choir.

The Brigham Young University Music Department is pleased to present *The Restoration* again. It is appropriate that it be performed during this centennial year, and that it has been prepared under the direction of Dr. Halliday as his last major work before retirement, a fitting climax to a career of over forty years as honored teacher and conductor at BYU.

THE RESTORATION

PROLOGUE

I. CONGREGATIONAL SINGING

REDEEMER OF ISRAEL

Redeemer of Israel,
Our only delight,
On whom for a blessing we call,
Our shadow by day,
And our pillar by night,
Our King, our Deliverer, our all!

We know he is coming
To gather his sheep
And lead them to Zion in love;
For why in the valley
Of death should they weep
Or in the lone wilderness rove?

How long we have wandered
As strangers in sin,
And cried in the desert for thee!
Our foes have rejoiced
When our sorrows they've seen
But Israel will shortly be free.

As children of Zion,
Good tidings for us.
The tokens already appear.
Fear not, and be just,
For the kingdom is ours.
The hour of redemption is near.

OH SAY, WHAT IS TRUTH?

Oh say, what is truth?
'Tis the fairest gem
That the riches of worlds can produce,
And priceless the value of truth will be when
The proud monarch's costliest diadem
Is counted but dross and refuse.

Yes, say, what is truth?
'Tis the brightest prize
To which mortals or Gods can aspire;
Go search in the depths where it glittering lies
Or ascend in pursuit to the loftiest skies.
'Tis an aim for the noblest desire.

The sceptre may fall from the despot's grasp
When with winds of stern justice he copes,
But the pillar of truth will endure to the last,
And its firm-rooted bulwarks outstand the rude blast,
And the wreck of the fell tyrant's hopes.

Then say, what is truth? 'Tis the last and the first,
For the limits of time it steps o'er.
Though the heavens depart and the earth's fountains burst,
Truth, the sum of existence, will weather the worst,
Eternal, unchanged, evermore.

SWEET IS THE WORK, MY GOD, MY KING

Sweet is the work, my God, my King,
To praise thy name, give thanks and sing,
To show thy love by morning light
And talk of all thy truths at night.

Sweet is the day of sacred rest.
No mortal care shall seize my breast.
O may my heart in tune be found
Like David's harp of solemn sound!

My heart shall triumph in my Lord
And bless his works and bless his word.
Thy works of grace, how bright they shine!
How deep thy counsels, how divine!

But, oh, what triumph shall I raise
To thy dear name through endless days,
When in the realms of joy I see
Thy face in full felicity.

COME, O THOU KING OF KINGS

Come, O thou King of kings!
We've waited long for thee,
With healing in thy wings
To set thy people free;
Come, thou desire of nations, come;
Let Israel now be gathered home.

Come, make an end to sin
And cleanse the earth by fire,
And righteousness bring in,
That Saints may tune the lyre
With songs of joy, a happier strain
To welcome in thy peaceful reign.

WE THANK THEE, O GOD, FOR A PROPHET

We thank thee, O God, for a prophet
To guide us in these latter days.
We thank thee for sending the gospel
To lighten our minds with its rays.
We thank thee for every blessing
Bestowed by thy bounteous hand.
We feel it a pleasure to serve thee,
And love to obey thy command.

When dark clouds of trouble hang o'er us
And threaten our peace to destroy,
There is hope smiling brightly before us,
And we know that deliverance is nigh.
We doubt not the Lord nor his goodness.
We've proved him in days that are past.
The wicked who fight against Zion
Will surely be smitten at last.

We'll sing of his goodness and mercy.
We'll praise him by day and by night,
Rejoice in his glorious gospel,
And bask in its life-giving light.
Thus on to eternal perfection
The honest and faithful will go,
While they who reject this glad message
Shall never such happiness know.

II. Opening Prayer

III. THE MORNING BREAKS, THE SHADOWS FLEE

(Verse I - Audience)

The morning breaks; the shadows flee;
Lo, Zion's standard is unfurled!
The dawning of a brighter day,
The dawning of a brighter day
Majestic rises on the world.

(Verse II - Angelic Choir)

The clouds of error disappear
Before the rays of truth divine;
The glory bursting from afar,
The glory bursting from afar
Wide o'er the nations soon will shine.

IV. INTRODUCTION (Principal Choir, Angelic Choir, and Orchestra)

Brothers and sisters!
Tonight we have assembled
Together
To sing
To each other
With each other
And to God our Father.

We sing of his goodness to us
And the restoration of his kingdom
In these the latter days.

Hosanna to God!
Blessed be his name!
Forever and ever!
Amen, Amen, Amen!

We will sing of the prophecies from the scriptures.
We will sing of the precious thoughts of our hearts.
Hosanna to God!
We will sing of that glorious vision in the grove,
Of the Father and the Son,
Hosanna to God!
Of the Prophet and his calling to lead the dispensation of the
fulness of times,
Hosanna to God!

We will sing of his kingdom here on earth,
And most of all,
We will sing praises to his great name.
Hosanna to God!

PROPHECIES

V. FANFARE: SURELY (Principal Choir and Orchestra) (Amos 3:7.)

Surely the Lord God will do nothing, but he revealeth his secret
unto his servants the prophets.

VI. THE MARVELOUS WORK (Tenor Aria, with Principal Choir and Orchestra) (Isaiah 29:11-14, 18-19, 23.)

And the vision of all is become unto you as the words of a book that
is sealed, which men deliver to one that is learned, saying, Read this,
I pray Thee: and he saith, I cannot; for it is sealed: And the book
is delivered to him that is not learned, saying, Read this, I pray thee:
and he saith, I am not learned.

Wherefore the Lord said, Forasmuch as this people draw near
me with their mouth, and with their lips do honor me, but have re-
moved their heart far from me, and their fear toward me is taught

by the precept of men: therefore, behold, I will proceed to do a marvelous work among this people, even a marvelous work and a wonder:

. . . And in that day shall the deaf hear the words of the book, and the eyes of the blind shall see out of obscurity, and out of darkness.

The meek also shall increase their joy in the Lord, and the poor among men shall rejoice in the Holy One of Israel . . . They shall sanctify my name, and sanctify the Holy One of Jacob, and shall fear the God of Israel.

VII. PRAYER NO. 1 (Principal and Angelic Choirs)

Oh Lord, I would hear thy word

Which thou sendest me

In thy mercy.

Unseal my heart that I may lift it unto thee.

Unlock my spirit that it may seek thee.

Heal thou my deafened ears.

Touch thou my blinded eyes.

Increase my joy in thee

That I may rejoice in thee.

Thou Holy One of Israel

That I may sanctify thy name.

VIII. I SAW ANOTHER ANGEL (Mezzo-Soprano Aria with Orchestra)
(Revelation 14:6-7.)

And I saw another angel fly in the midst of heaven, having the everlasting gospel to preach unto them that dwell on the earth, and to every nation, and kindred, and tongue, and people,
Saying with a loud voice, Fear God, and give glory to him; for the hour of his judgment is come: and worship him that made heaven, and earth, and the sea, and the fountains of waters.

IX. FANTASY: FOR GOD REMEMBERS STILL (Principal Choir and Orchestra)

For God remembers still his promise made of old That He on Zion's hill Truth's standard would unfold! Her light should there attract the gaze Of all the world in latter days.

(Audience joins in at the conductor's signal.)

His house shall there be reared His glory to display; And people shall be heard In distant lands to say, We'll now go up and serve the Lord, Obey his truths and learn his word.

- X. THE SEER (Baritone Aria) (2 Nephi 3:11, 14-15.)
 Yea the Lord said unto Joseph of Old: . . . A seer will I raise up out of the fruit of thy loins; and unto him will I give power to bring forth my word unto the seed of thy loins. . . .
 Yea, thus prophesieth Joseph: Behold, that seer will the Lord bless; and they that seek to destroy him shall be confounded; for this promise . . . shall be fulfilled . . . And his name shall be called after me; and it shall be after the name of his father. And he shall be like unto me; for the thing, which the Lord shall bring forth by his hand, by the power of the Lord shall bring my people unto salvation.
- XI. PRAYER NO. 2: BLESSED IS THE MAN (Principal and Angelic Choirs)
 Blessed is the man whom thou shall call, O Lord,
 To guide us in thy work here on earth.
 Blessed is the man who serveth thee with all his heart.
 Blessed am I when I may serve thee.
 Blessed our seer! Blessed our president!
 Blessed our bishop! Blessed our teacher!
- XII. AND IN THE DAYS OF THESE KINGS (Principal and Angelic Choirs) (Daniel 2:44, D&C 1:38.)
 And in the days of these kings shall the God of heaven set up a kingdom, which shall never be destroyed: and the kingdom shall not be left to other people, but it shall break in pieces and consume all these kingdoms, and it shall stand forever (Hosanna to God, Blessed be his name).
 What I the Lord have spoken, I have spoken, and I excuse not myself; . . . Heaven and Earth [shall] pass away, [but] my word shall not pass away . . . [Whoso hath ears to hear, let him hear.]

THE PROPHET

- XIII. MEDITATION ON THE VISION (Orchestra)
- XIV. PRAYER NO. 3 (Principal Choir, Sopranos)
 When Joseph prayed that morning
 He prayed of simple questions,
 Not wide and intricate affairs.
 Yet called of God to lead this dispensation
 He felt the anger of the wicked one,
 But called of God to usher in the fullness of time
 Received the visitation: The Father and The Son.
 I like to think all nature stilled and listened
 When Joseph prayed.
- XV. OH, HOW LOVELY WAS THE MORNING (Orchestra, Choir, and Audience)
 Oh, how lovely was the morning!

Radiant beamed the sun above.
Bees were humming, sweet birds singing,
Music ringing through the grove,
When within the shady woodland Joseph sought the God of love;
When within the shady woodland, Joseph sought the God of love.

Humbly kneeling, sweet appealing—
'Twas the boy's first uttered prayer—
When the powers of sin assailing
Filled his soul with deep despair;
But undaunted still, he trusted
In his heavenly Father's care;
But undaunted still, he trusted
In his heavenly Father's care.

Suddenly a light descended,
Brighter far than noonday sun,
And a shining glorious pillar
O'er him fell, around him shone,
While appeared two heavenly beings,
God the Father and the Son;
While appeared two heavenly beings,
God the Father and the Son.

"Joseph, this is my beloved;
Hear Him!"
Oh, how sweet the word!
Joseph's humble prayer was answered,
And he listened to the Lord.
Oh, what rapture filled his bosom,
For he saw the living God;
Oh, what rapture filled his bosom,
For he saw the living God.

XVI. THE RESTORATION (Tenor Aria) (D&C 35:17-18, 20, 21; 115:19.)

And I have sent forth the fulness of my gospel
by the hand of my servant Joseph; and in weakness
have I blessed him; and I have given unto him the keys
of the mystery of those things . . . [that] were from the foundation
of the world, and [of] the things [that] shall come
from this time until the time of my coming, . . . [for] the salvation
of mine own elect; for they [shall] hear my voice, and shall see me,
and shall abide the day of my coming; for they shall be purified, . . .
as I am pure.

For behold saith the Lord: I will be with him, and I will sanctify
him before the people; for unto him have I given the keys of this
kingdom and ministry.

- XVII. PRAYER NO. 4: ODE TO JOSEPH (Principal and Angelic Choirs)
Joseph! Joseph! of thy name hath been spoken
Good and evil among all people. Yet unto us
Thou hast brought salvation.
Brother Joseph, Brother Joseph, with our
hearts we thank you.
- XVIII. A LAMB TO THE SLAUGHTER (Baritone Aria) (D&C 135:4.)
I am going like a lamb to the slaughter; but I am calm as a
summer's morning; I have a conscience void of offense
towards God, and towards all men. I shall die innocent, and it shall
yet be said of me: He was murdered in cold blood.
- XIX. THE MARTYRDOM (Narrator and Orchestra) (D&C 135:1-3.)
- XX. PRAYER NO. 5: THE LIGHT FROM HEAVEN (Mezzo-Soprano
Aria)
The light from heaven protect thee.
May it turn away the wrath of thine enemy,
For thou hast struggled with the power of darkness
And hast wrestled on the lawn with thy friends.
For thou hast spoken with the Father and the Son
And chatted with the poor, the weak, the lost.
In bonds—yet not robbed of majesty,
In prisons—yet inspiring with thy word.
Oh Joseph, bridge between the glories of heaven
And the common things of earth,
God rest thee well, God rest thee well.
- XXI. THOUGH DEEPENING TRIALS (Four Horns)

THE KINGDOM

- XXII. AND THE KINGDOM (Principal and Angelic Choirs and
Orchestra) (Daniel 7:27.)
And the kingdom and dominion, and the greatness of the kingdom
under . . . heaven, shall be given to the . . . saints of the Most High,
whose kingdom is an everlasting kingdom, and all dominions shall
serve and obey him.

Praise the Lord all ye mighty
Praise the Lord all ye people
Praise the Lord God Almighty

High on the mountain top, a banner is unfurled.
Ye nations now look up, it waves to all the world.
Her light should there attract the gaze
Of all the world in latter days.

XXIII. THE TOPS OF THE MOUNTAINS (Soprano Aria) (Micah 4:1-3, 5.)

But in the last days it [has] come to pass, that the mountain of the house of the Lord [is] established in the top of the mountains, and it [is] exalted above the hills; and people . . . [from] many nations [do] come, and say, Come, and let us go up to the mountain [of the house] of the Lord, and to the house of the God of Jacob. And he will teach us of his ways, and we will walk in his paths: for the law shall go forth [out] of Zion, And the word of the Lord from Jerusalem.

And he shall judge among many people, and rebuke [many] nations afar off; and they shall beat their swords into plowshares, and their spears into pruning hooks: nation shall not lift up . . . sword against nation, neither shall they learn war any more . . . For all people will walk every one in the name of his god, and we will walk in the name of the Lord our God for ever and ever.

XXIV. FOR THE STRENGTH OF THE HILLS (Audience, Choirs, and Orchestra)

For the strength of the hills we bless thee, Our God, our fathers' God;
Thou hast made thy children mighty By the touch of the mountain sod;
Thou hast led thy chosen Israel To freedom's last abode.
For the strength of the hills we bless thee, Our God, our fathers' God.

Thou hast led us here in safety Where the mountain bulwark stands
As the guardian of the loved ones Thou hast brought from many lands.
For the rock and for the river, the valley's fertile sod,
For the strength of the hills we bless thee, Our God, our fathers' God.

XXV. THE NEW COVENANT (Choirs and Orchestra) (Jeremiah 31:31, 33.)

Behold, the days [are] come, . . . that I [have made] a new covenant with the house of Israel, and with the house of Judah: . . . I [have] put my law in their inward parts, and [have written] it in their hearts.

(Isaiah 30:21.)

And thine ears shall hear a word behind thee,
Saying, This is the way, walk ye in it,
. . . Turn to the right hand . . .
Turn ye to the left.

(Isaiah 35:5-7.)

[And] the eyes of the blind [are] opened,
and the ears of the deaf [are] unstopped
. . . and the tongue of the dumb sing[s]:
for in the wilderness waters break out, . . .
and the parched ground . . . become[s] a pool

(Isaiah 35:10.)

And the ransomed of the Lord [do] return,
and come to Zion with songs and everlasting
joy upon their heads.

XXVI. QUARTET: THE SPIRIT IS POURED UPON US (Soloists and Orchestra) (Isaiah 32:15-18.)

The spirit [is] poured upon us from on high,
and the wilderness [is] a fruitful field,
And the fruitful [field is] counted for a forest.

Judgment shall dwell in the wilderness, and
righteousness remain in the fruitful field.

And the work of righteousness shall be peace;
And the effect of righteousness, quietness and assurance for ever.
And my people shall dwell in a peaceable habitation, and in sure
dwellings, and in quiet resting places.

XXVII. GREAT AND MARVELOUS ARE THY WORKS (Soloists, Choirs, Audience, Orchestra) (Revelation 15:3-4, 19:1.)

Great and marvelous are thy works

Lord God Almighty;

just and true are thy ways,

thou King of saints

Who shall not fear thee, O Lord,

and glorify thy name?

For thou only art holy:

for all nations shall come and worship before thee;

for thy judgments are made manifest, . . .

Salvation, and glory, and honor, and power,
unto the Lord our God: . . . Alleluia.

Hosannas

(Music on next page)

Combined Audience and Dispersed Choir

The musical score is written for a combined audience and dispersed choir. It consists of two systems, each with a treble and bass staff. The key signature is two sharps (F# and C#), and the time signature is 4/4. The first system begins with a forte (ff) dynamic marking. The lyrics for the first system are: "Sal-va-tion and glo-ry and hon-or and". The second system continues the lyrics: "pow'r Un-to the Lord our God !". The music features a mix of quarter, eighth, and half notes, with some measures containing rests for the choir.

SOLOISTS

Kristina Watt, Deborah Horne	Sopranos
Cynthia Prichard, Lois Johnson	Mezzo-sopranos
Roger Hoffman, Evan Winn	Tenors
Craig Jessup, Joe Cherrington	Baritones

ORATORIO CHOIR

Dr. John R. Halliday, *director*; Murray Boren, *assistant director*
Rex Wood, Gordon Johnston, *pianists*

First Sopranos

Anderson, Lisa
Beck, Cindie
Bunting, Paula
Burnham, Nancy
Cornett, Beverly
Dance, Diane
Dean, Shauna
Erekson, Louise
Eyre, Rebecca
Feay, Cynthia
Gregory, Lisa
Harrell, Yvonne
Harris, Anne
Hill, Mary
Horne, Deborah
Larson, Patsy
Mustard, Claire†
Nicolaissen, Barbara
Perkins, Patricia
Quinlan, Colleen
Rich, Deborah
Robertson, Deborah
Sorenson, Carlene
Sorenson, Darlene
Spiecker, Gwynne
Virtanen, Trudy
Walker, Sheryl
Wilber, Cindy

Second Sopranos

Bills, Carolee
Bradshaw, Karen†
Brewer, Brenda
Clark, Christine
Crane, Chlois
Dahlgren, Lisa
Erickson, Sue
Grimmer, Connie
Hale, Virginia
Hall, Robin
Hansen, Angela
Holyoak, Marilyn
Kinnear, Debbie
Larsen, Carolyn
Lund, Debbie
Miller, Kathy
Owings, Carolyn
Price, Jolene
Rhodes, Nancy
Slight, Mary Beth
Smalley, Marilyn
Spraker, Leslie
Stevens, Patti
Terri, Ingrid
Walker, Greer
Warner, Rozanne

First Altos

Baker, Kimberly
Broda, Cindy
Champion, Janet
Crummett, Debra
Fisher, Kathleen
Frost, Linda
Fugal, Deborah
Gates, Elizabeth
Kilburn, Dianne
Lisenbee, Virginia
Maddock, Barbara
Martin, Laura
Neimoyer, Susan
Null, Karen†
Olson, LeAnne
Parry, Barbara
Probert, Christine
Raisor, Marie
Risher, Marte
Schmidt, Sandefur
Shurtz, Ann*
Thompson, Sharon
Van Gieson, Leslie
Waddell, Kathy
Wanlass, Annette
Wilson, Judy
Wilson, Mary
Wooley, Sherida

Second Altos

Alder, Maryann
Allred, Karen
Astle, Judy
Barnes, Lynne
Beck, Natalie
Benson, Carolin
Bradshaw, Tracy
Dandrea, Karen
Davis, Diane
Ellis, Debra
Gutierrez, Elizabeth
Hall, Denise
Hardman, Coralie
Hickman, Judy
Hopkins, Annette
Hunter, Heather
Landon, Julie
Mobley, Linda
Olson, Christine
Payton, Cindy
Putt, Joyce
Reese, Jan
Richards, Janice
Spencer, Elaine†
Stott, Sydne
Tharling, Sandy
Thurston, Cheryl
Tobler, Marianne
Wilson, Mary

First Tenors

Boren, Murray*
Campbell, Steven
Cannon, John
DeWitt, Douglas
Earl, Robin
Gale, Kerry
Harrison, Neil
Jensen, Gordon*
Nebeker, Brad
Orton, Kevin
Pearson, John
Reeder, Robert
Thomas, David Y.
Winn, Evan
Zabriskie, David

Second Tenors

Boman, Dale
Calvert, Todd
DeLong, Craig
Erekson, Jon L.
Hamblin, David
Harrison, Mark
Kennard, Terry
Lee, Kenneth R.
Nolan, Daniel G.
Packer, Mark
Pomeroy, K. Dale
Prince, Warren
Shurtz, Paul†*
Tigner, Clyde
Voss, Randy
Willmore, Reed
Wlod, Rex

First Basses

Bascom, Kent
Bigler, Larry
DeShazer, Michael
Hovey, Roger
Hunsaker, Nathan
Hunsaker, Scott
Johnston, Gordon
Magee, Robert
Mrykalo, Vincent
Olson, Kim
Redd, Thomas
Stevens, Gregory
Stratford, Timothy
Thompson, Everett†
Whittle, David
Winkel, Ron
Wright, Russell
Young, Steven

Second Basses

Adams, Michael
Archibald, Leon
Asay, Kevin
Broberg, Melvin
Christy, Howard
Crawford, Bruce
Fetzer, Clark
Fry, Donald
Hamblin, Steven
Hamp, Mark
Hess, Bret
Holyoak, Reid
Hornbeck, Guy
Magleby, Mark
Mensel, Robert
Nelsen, Randall
Spencer, Jerry
Spencer, Terry†
Stoddard, Michael
Throssell, Lane
Welch, Golden

* Sectional rehearsal leaders

† Section captains

ANGELIC CHOIR

Murray Boren, *conductor*

Sopranos

Andrus, Erica
Black, Joane
Buckle, Jeanine
Carlisle, Cindy
Corey, Nancy Jean
Crump, Denise
Freiss, Michele
Irey, Colleen
Johnson, Betty Jean
Johnson, Lois
Kunz, Joy Lee
Larkin, Bonnie
Lee, Betsy
Millsaps, Melanie
Smith, Shayna
Toomey, Becky
Watt, Kristina
Werner, Laurie

Altos

Andersen, Cindy
Cood, Charlan
Coombs, Linda
Croft, Corey
Dokos, Heidi
Fairbanks, Laura
Goldsmith, Cydney
Hales, Janice
Henry, Ruth
Hill, Merrily
Keller, Melanie
Kenison, Kathy
Murfyn, Cynthia
Newsom, Diane
Norton, Shannon
Prichard, Cynthia
Putt, Dian
Woodland, Diane

Tenors

Adams, Bart A.
Boren, Murray
Barnes, III, Fletcher
Croft, Kevin
Hoffman, Roger
Lamb, Edward
Meservy, Earl
Nelson, Jeffrey
Norlund, Layne
Preston, Patrick M.
Robison, Brent

Basses

Blaisdell, Dale
Bryson, Rick
Cherrington, Joe
Coletti, Jeff
Croft, Scott
Davis, Robert
Galloway, R. Kidd
Olsen, Phil
Rains, Brian
Stanfill, Vern
Turley, Jeff
Westbrook, Glen D.

(The University Chorale, under the direction of Brandt Curtis, has assisted with the performance as a choir dispersed among the audience.)

PHILHARMONIC ORCHESTRA

Dr. Ralph G. Laycock, *director*

First Violins

Monson, Ruth,
concertmaster
Jackson, Amy
asst. concertm.
Cockerill, Jeannine
Evans, Robert
Hansen, Christine
Hardy, Tara
Horman, Cory
Hubbard, Jane
Johnson, Kristine
Perons, Marcia
Reed, Natalie
Schade, William
Shumway, Jeff

Second Violins

Davidson, Janelle,
principal
Adams, Julie
Benson, Stacey
Burger, Sheila
Hilton, Susan
Jones, Susan
Kay, Robin
Hemingway, Mary
Powell, Julie Ann
Romney, Lois
Sorenson, Vickie
South, Susan
Spencer, Bret

Violas

Simmons, Kathy,
principal
Story, Campbell
Coleman, Toni
Duncan, Linda
Hammond, Karen
Mathews, Ann

Cellos

Marsh, David,
principal
Gessel, Bonnie
Evans, Karen
Kay, Kim
Jensen, Monica
Loveless, Connie
Pratt, Alessandra
Thibault, Milton
Webb, Sheri
Williams, Kent

Basses

Baldassin, Rick,
principal
Dommer, Martin
Mathews, Susan
Morrison, Martell
Rigg, Jill
Zenger, Mark

Piccolo

Dalton, Lee Ann

Flutes

Watts, Christine
Bradley, Terry
Dalton, Lee Ann

Oboes

Merrill, Markus
Pitcher, Arnold
Bingham, Julie

English Horns

Merrill, Markus
Bingham, Julie

Clarinets

Bradford, Daron
Monson, Dale
Burger, David

Bass Clarinet

Pittman, Diana

Bassoons

Hadlock, Lendy
Cantrell, Teri
Whitney, Brad

French Horns

Steele, Sherell
Farr, Douglas
Thurber, Karen
Avery, Carol

Trumpets

Christofferson, Julie
Davis, John
Snyder, Steven
Tidwell, Mike
Rencher, Dave

Trombones

Thornton, Randall
Hawkins, John

Bass Trombone

MacDonald, Gerald

Tuba

Ness, James

Harp

Ferguson, Francesca

Timpani

Downward, Mark

Percussion

Bird, Bobby
Richardson, Brian
Phelps, Craig

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

presents

WOMEN'S CHORUS CONCERT

Robert Downs, *director*

8:00 p.m.
Friday, March 26, 1976
Madsen Recital Hall
Franklin S. Harris Fine Arts Center
1975-76 Series No. 136



PROGRAM

I

Stabat Mater Giovanni Battista Pergolesi
(1710-1736)

Steven Young, *organ*

1. *Chorus*
See yon mother bow'd in anguish,
There beside the cross doth languish,
Close to Jesus to the last.
2. *Soprano Solo*
Lord, vouchsafe Thy loving kindness,
Hear me in my supplication
And consider my distress.
Becky Toomey
3. *Chorus*
Lo, my spirit fails within me,
Teach me, guide me with compassion.
Hear me, and forgive my sins.
4. *Contralto Solo*
Let Thy promise be my refuge and
redeem me,
Save me from eternal death.
In desolation standing before Thee
Hear and save me, from eternal
death.
Karen Elliott
5. *Chorus*
Thou Eternal! God the Father,
Is there mortal who not feeleth
To behold where she kneeleth,
Uncomplaining in her sorrow.
Who, unmoved behold her languish
Beneath His cross of anguish.
For His people's sins the All-Holy
She beheld a victim lowly,
Bleed in torments, bleed and die.
6. *Soprano Solo*
Was 'ere sorrow like my sorrow,
The Almighty hath dealt
bitterly with me,
Was 'ere sorrow, like unto
my sorrow.
Sheila Flamm
7. *Contralto Solo*
Fount of love, fount of sorrow,
May Thy Spirit never forsake me,
My soul shall fear no ill.
Marilyn Holyoak
8. *Chorus*
Lord! We pray Thee, save Thy
people.
Save, O save Them for Thy
Name's sake.
Bless Thine inheritance.
9. *Duet: Soprano, Contralto*
Holy Father, hear us as we
pray unto Thee,
Now and henceforth we beseech
Thee,
Turn our hearts to Thee, O Lord.
Holy Father, hear us as
we pray unto Thee,
Turn our hearts to Thy
Commandments,
Incline our hearts to keep
Thy law.

Oh, vouchsafe true repentance,
Teach us always to obey Thee,
And walk in the ways of peace.
Let Thy light so shine
before us,
Teach us, Lord, to keep Thy laws
And Thy mercy be upon us.
Becky Toomey, Karen Elliott
10. *Contralto Solo*
I will praise Thee
And sing of Thy great mercy,
And praise Thy name.

I will call to the people
And the nations all shall
hear me,
And shall praise Thy holy name.
Marilyn Holyoak
11. *Chorus*
When Thou comest to the
judgement,
Be Thou our refuge and our
defense,
None else can deliver us.
Save and bring us to
Thy kingdom,
We may worship with the faithful,
And forever dwell with Thee.
12. *Duet: Soprano, Contralto*
Hear us, Father, as we bless the
Name of our Redeemer.
Now and ever glorify,
Bless His great and
wondrous works.
Now and ever glorify.
Debra Crump, Joan Black
13. *Chorus*
Amen, Amen.

II

MUSIC BY AMERICAN COMPOSERS

The Weather's Criminal Owen Goldsmith
Smog
Cold
Colder
Warm

My World Lorin F. Wheelwright

May Day Carol Deems Taylor
(1885-1966)

I Wan' to be Ready William L. Dawson

The Sound of Music Richard Rogers

WOMEN'S CHORUS

Prof. Robert Downs, *director*
Marilyn Holyoak, *graduate assistant*
Elna Linford, *accompanist*

Cindy Andersen
Erica Andrus
Joan Black
Jeanine Buckle
Cindy Carlisle
Nancy Chappelle
Anne Christensen
Susan Clark
Charlan Cook
Linda Coombs
Nancy Corey
Kelli Cotant
Heidi Cottle
Corey Croft
Debra Crump
Denise Crump
Heidi Dokas
Karen Elliott
Laura Fairbanks
Susie Fletcher

Michele Freiss
Paula Gittins
Cyd Goldsmith
Eleanor Gulliford
Janice Hales
Sheila Hamm
Ruth Henry
Merrily Hill
Marilyn Holyoak
Colleen Ireby
Judy Jensen
Betty Jean Johnson
Janette Johnson
Lena Judee
Melanie Keller
Carol Eve Knuth
Kathy Kohl
Joy Kunz
Bonnie Larkin
Alane Larsen

Leonore Macari
Laura McCausland
Denise Meier
Melanie Millseier
Anne Moss
Diane Newsom
Shannon Norton
Patricia Osborn
Becky Patterson
Patty Price
Sue Putt
Cori Severts
Shawna Smith
Judy Thomas
Becky Toomey
Kathy Waddell
Ilona Walker
Laurie Werner
Dian Wilde
Diane Woodland

COMING EVENTS

March 27	Berlin String Quartet 8:00 p.m., Madsen Recital Hall
March 30	University Chorale 8:00 p.m., de Jong Concert Hall
March 31	Elly Ameling, <i>soprano</i> 8:00 p.m., de Jong Concert Hall
April 1	April Fool's Concert 8:00 p.m., de Jong Concert Hall
April 2 and 3	Declaration, National Theatre Company 8:00 p.m., de Jong Concert Hall

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

presents

A CAPPELLA CHOIR

Ralph Woodward, *director*

8:00 p.m.
Wednesday, March 17, 1976
de Jong Concert Hall
Franklin S. Harris Fine Arts Center
1975-76 Series No. 127



PROGRAM

Theme Robert Cundick
For My Soul Delighteth in the Song of the Heart
(Doctrine and Covenants 25)

I

Psallite Michael Praetorius
(1571-1621)

Ring and sing! Sing to Jesus, son of God and Mary.
Our dear little Jesus in his crib between the ox and ass;
All the lovely angels praise the Holy Child,
Singing bright and clear!

Agnus Dei Claudio Monteverdi
(1567-1643)

Lamb of God, that takest away the world's sins,
Have mercy on us!

Die Himmel erzählen die Ehre Gottes,
from Cantata No. 76 Johann Sebastian Bach
(1685-1750)

Lois Johnson, *soprano*; Rebecca Jarman, *alto*
Rob Dunn, *tenor*; Joseph Cherrington, *bass*; and Choir
Jane Gibson, Glenn Williams, *continuo*

The heavens declare the glory of God,
And the firmament showeth His handiwork.
There is neither speech nor language,
But their voices are heard among them.

II

To Utah (First Performance) Robert Cundick
Text by Edward Hart

Incidental solos by Lois Johnson, Ron Gunnell, Steven Campbell,
and Joseph Cherrington

1. Arrival
2. Laying out the city
3. The gathering
4. Preparing for fire
Leaving the city
Instructing the torch bearers
General Albert Sidney Johnston marches through
Salt Lake City
5. Expansion
6. Temple

INTERMISSION

III

Four American Portraits Earl George
(1924-)

1. Thomas Jefferson
2. John Quincy Adams
3. Daniel Boone
4. Abraham Lincoln

IV

The Lark Leonard Bernstein
(1918-)

Text by Jean Anouilh

French Choruses

1. Spring Song
2. Court Song

Charlotte Smurthwaite, *soprano*
Cynthia Pannell, *mezzo-soprano*

3. Soldier's Song

Latin Choruses

Rob Dunn, *countertenor*

1. Prelude
2. Benedictus
3. Sanctus
4. Requiem
5. Gloria

V

Sweet Canaan spiritual, arr. Taylor
Sandra Wasden, *soprano*; and Choir

Medley of American Folk Songs Robert Manookin
Matt Chatterley, *incidental soloist*
Joseph Cherrington, *square dance caller*
Lois Johnson, *fiddler*

Theme:

For my soul delighteth in the song of the heart;
Yea, the song of the righteous is a prayer unto me.
And it shall be answered with a blessing upon their heads.
Lift up your heads and rejoice, and cleave unto the
covenants which Thou hast made. (Doctrine and Covenants 25)

A CAPPELLA CHOIR
Dr. Ralph Woodward, *director*
Rebecca Green, *graduate assistant*

Sopranos

Linda Carol Anderson*
Jodi Buckwalter
Christine Cooper
Rebecca Fazzio
Susan Hanscom
Margo Jensen
Lois Johnson*
Kathy Kocherhans
Cynthia Pannell
Peggy Riepe
Charlotte Smurthwaite
Marlene Stephens
Sandra Wasden
Mary Wuehler

Altos

Paula Catmull
Susan DeLand
Yvonne Ellis*

Jane Gibson
Jilene Goodwin
Rebecca Green
Kathryn Hunter
Rebecca Jarman
Elna Linford
Lorraine Low
Susan Parker
Susan Perry
Jane Putt
Kathy Stone
Jan Taylor

Tenors

V. L. Barnett
Gregory Bement
Steven Campbell*
Matt Chatterly
Don Decker
David DeCoursey

Rob Dunn
Mark Howarth
Darrell Jensen
Mark Smith
Nick Thomas
Brad Whitney

Basses

Kerry Arbon
Joe Cherrington
Nick Goodman*
Ron Gunnell
Merrill Higginson
Kevin Johns
John Lewis
Terry Lindsay
Markus Merrill
Rod Nichols
Mark Spurgiesz
Merle Tenney*

*Officers

COMING EVENTS

March 19	Percy Kalt, <i>violin</i> 8:00 p.m., Madsen Recital Hall
March 20	Tahitian Dancers 8:00 p.m., Smith Fieldhouse
March 23	Symphonic Wind Ensemble 8:00 p.m., de Jong Concert Hall

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
Department of Music

presents

UNIVERSITY CHORALE

Brandt Curtis, *director*

Assisted by

CHAMBER CHOIR

Ralph Woodward, *director*

8:00 p.m.
Tuesday, March 30, 1976
de Jong Concert Hall
Franklin S. Harris Fine Arts Center
1975-76 Series No. 137



PROGRAM

Praise Ye the Lord	César Franck (1822-1890)
Christ Went Up into the Hills	Richard Hageman (1882-1966)
Hosanna to the Son of David	Roger Hannahs
Battle Cry of Freedom	Lowell M. Durham
Ballad of Brotherhood	Joseph Wagner
O Columbia the Gem of the Ocean	arr. Alexander Schreiner University Chorale
It Was a Lover and His Lass	Thomas Morley (1557-1602)
Weep, O Mine Eyes	John Bennett (1570-1610)
Le Chant des Oiseaux	Clement Jannequin (1475-1560)
Three French Songs	settings by Louis Moyses
Joi Tambour (Pretty Drum Boy)	
O Ma Tendre Musette (O, My Gentle Musette)	
Gentille Alouette (Pretty Skylark)	
	Terry Bradley, Sue Jeppson, <i>flutes</i> Rebecca Green, <i>piano</i> Chamber Choir
A Bird's Courtin' Song	Folk Song—arr. Imig and Simon
A Little Red Caboose	Deke Moffitt
Of Crows and Clusters	Norman Dello Joio (1913-)
The Fly and the Flea	Ralph Hunter
	University Chorale
Sanctus and Hosanna, from <i>Requiem</i>	Wolfgang Amadeus Mozart (1756-1791)
God Is Gone Up	Gerald Finzi (1901-1956)
Easter Chorale	Samuel Barber (1910-)
A Song to the Lamb	Gerre Hancock

University Chorale

Brandt Curtis, *director*

Larry Farr, *student director*

Bill Hall, *president*

Rand Pratt, *vice-president*

Stephannie Parker, *secretary-treasurer*

Geniel Rowley, *social chairman*

Jay Finlinson and Sandra Boyer, *accompanists*

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
Department of Music

presents

FOOTPRINTS OF FREEDOM

Air Force ROTC
H. Jarolde Harris, *director*

8:00 p.m.
Saturday, April 17, 1976
de Jong Concert Hall
Franklin S. Harris Fine Arts Center
1975-76 Series No. 177



PROGRAM

Part I

Harmony	Norman Simon
Country Roads	John Denver
Together	John Denver
Debbie Hansen, <i>soloist</i>	
Brand New Morning	Gene Di Novi
Those Were the Days	arr. Harris
Collegiate	Jaffe & Bonx—Harris
The Entertainer, from <i>The Sting</i>	Scott Joplin
That's My Weakness Now	Bud Green
Where Is Love?, from <i>Oliver</i>	Lionel Bart
Richard Adams, <i>soloist</i>	
Exactly Like You	Fields—McHugh
Five Foot Two	Ron Henderson
Trio: Wilma Wright Colleen Harris De Ann Kempton	
People	Jule Styne
Heidi Ellsworth, <i>soloist</i>	
Medley	Willson—Cohan
Realms and Reflections	David Zabriskie
Sue Neimoyer, <i>pianist</i>	

INTERMISSION

Part II

Freedom Road	Traditional—Harris
Spinning Wheel	David Thomas
Two Brothers	Irving Gordon
New World	Ron Huff
My Day	Dennis Crockett
Lhomond Jones, <i>soloist</i>	
Love at Home	Traditional—arr. Neimoyer

Sometimes	Henry Mancini
	Linda Payne, <i>soloist</i>
Love in a home, from "Lil' Abner"	Richard Henderson
Mother Country	Jerry Liliedahl
Everything Is Beautiful	Ray Stevens
Freedom, from <i>Huckleberry Finn</i>	Robert Sherman
	Sandy Ord, <i>soloist</i>
High Flight	Robert Manookin—Harris
	Norman Roundy, <i>soloist</i>
Look Up America	arr. Harris
Capt. V. Kent Krzymowski, <i>adviser</i>	Jerelyn Jenkins, <i>choreographer</i>
H. Jarolde Harris, <i>director</i>	Lhomond Jones, <i>operations officer</i>
David Payne, <i>commander</i>	Richard West, <i>administrative officer</i>
Mary Ballard, <i>vice commander</i>	

PRODUCTION STAFF

Gary Strasburg, <i>tour stage manager</i>	Sue Neimoyer, <i>accompanist</i>
Doran Bryson, <i>sound</i>	Kay Larson, <i>bass guitar</i>
Gary Garrett, <i>multimedia director</i>	Newell Dayley, <i>synthesis background</i>
Debbie Leishman, <i>narration director</i>	Bob Hill, <i>set crew chief</i>
John Goodwin, <i>construction crew chief</i>	Mark Phipps, <i>flag crew chief</i>

NARRATORS

Mary Ballard	Debbie Leishman	Dan O'Bryant
Gayle Burton	Wilma Wright	David Payne
Colleen Harris	Richard Adams	Mark Phipps
Nancy Hogan	Lhomond Jones	Norman Roundy
De Ann Kempton		

CHORUS

Mary Ballard	Denise Marquis	Gary Griffiths
Lori Burdett	Sandy Ore	Bob Hill
Gayle Burton	Linda Payne	Keith Jackson
Heidi Ellsworth	Kristie Woodland	Lhomond Jones
Jane Gardner	Wilma Wright	Dan O'Bryant
Debbie Hansen	Richard Adams	David Payne
Colleen Harris	Scott Beckstrand	Mark Phipps
Nancy Hogan	David Boyle	Dale Pomeroy
De Ann Kempton	Robin Brooksby	Norman Roundy
Susan Kofoed	Wayne Carlile	Lynn Sim
Debbie Leishman	Gary Garrett	Richard West
Tracy Lundquist	John Goodwin	

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
Department of Music

presents

MALE CHORUS

Ralph Woodward, *director*

Assisted by

BYU CHILDREN'S CHORUS

Margaret Woodward, *director*

8:00 p.m.

Tuesday, April 13, 1976

de Jong Concert Hall

Franklin S. Harris Fine Arts Center

1975-76 Series No. 176



PROGRAM

I

- Great and Glorious Franz Joseph Haydn
(1732-1809)
Hush to Peace Michael Arne
(1741-1786)
Plung'd in the Confines of Despair Henry Purcell
(c. 1659-1695)
Bruce Steed, *baritone*; Dale Sivert, *tenor*; and Chorus
David Chamberlin, David Marsh, *continuo*

- Silent Worship George Frideric Handel
(1685-1759)
Sanctus, from *Requiem* Luigi Cherubini
(1760-1842)

II

- Mass for Male Voices Franz Liszt
(1811-1886)

Kyrie
Gloria
Credo
Sanctus
Post Elevationem

Roger Hoffman, *first tenor*; Stephen Boyd, *second tenor*;
Rulon Galloway, *baritone*; Brian Rains, *bass*; and Chorus
David Chamberlin, *organ*

INTERMISSION

III

- Three Psalms Arthur Wills
Psalm 24
Psalm 67
Psalm 121

- Jesus Is His Name Katherine K. Davis
The Ugly Duckling Frank Loesser
Jabberwocky John Carter

Children's Chorus

IV

- Fain Would I Change That Note Ralph Vaughan Williams
(1872-1958)
Adiós, Catedral de Burgos Spanish, arr. Shaw—Parker
Lorraine Low, *alto*; and Chorus

- Drink to Me Only with Thine Eyes English, arr. Quilter
Marry a Woman Uglier than You Calypso, arr. de Cormier
Bruce Steed, *baritone*; and Chorus

MALE CHORUS

Dr. Ralph Woodward, *director*

Dale Sivert, *graduate assistant*

David Chamberlin, *accompanist*

First Tenors

Bart Adams
Edward Arnold
Fletcher Barnes
Kevin Croft*
Mark Hessing*
Patrick Preston
Dale Sivert

Jeffrey Nelson*

Layne Norlund
Brent Robinson
Kenneth Thompson

Baritones

David Blaisdell
David Chamberlin
David Collette
Scott Croft
Rullon Galloway
Donald Harvie
David McKay
Phillip Olsen
Chuck Sprague

Vern Stanfill

Bruce Steed
Jeffrey Turley

Basses

Ralph Bryson
Matthew Clark
Robert Davis*
Jim Harston*
Wayne Millar
Ron Nelson
Brian Rains
Stewart Weed
Glen Westbroek

Second Tenors

Glenn Harmon
Edward Lamb
David Losee
Phillip Lowe
Earl Meservy

*Choir Officers

CHILDREN'S CHORUS

Margaret Woodward, *director*

César Ruiz, *accompanist*

Holly Armstrong
David Babb
Mary Babb
Heidi Baumann
Karin Baumann
Katherine Bayles
Beth Benson
David Benson
Mark Benson
Mary Billings
Julianne Chapman
Wendy Christensen
Caroline Christy
Janet Anne Cox
Beth Dalton
Sara Dalton
Anne Danielewski

Mark Danielewski
Angela Downs
Lisa Downs
Kathleen Dunford
Stewart Gary
Kathy Graham
Barney C. Hadden
Heather Hadden
Katie Spring Heaton
Lisa Heckman
Lisa Hendry
Jon Hickenlooper
Dianne Jensen
Marilyn Jensen
Karen Johansen
Shauna Kocherhans
Jill Leavitt

Randy Lundell
Michelle Moody
Spencer Moody
Julie Ann Mortensen
Martha Nibley
Zina Nibley
Candy O'Brien
Tommy Payne
Frederic B. Robinson
Mary Wadham
Diana White
Maureen White
David Whiting
Anne Woodworth
David Woodworth

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
Department of Music

presents

GENE LARSON, *baritone*

Assisted by:

Susan Neimoyer, *piano*

in

FACULTY RECITAL

8:00 p.m.

Thursday, September 11, 1975

Madsen Recital Hall

Franklin S. Harris Fine Arts Center

1975-76 Series No. 5



PROGRAM

Sanctify Yourselves Franz Waxman
Aria of Perplexity Franz Waxman

Reverend Hale's Aria Robert Ward

Lift Me Robert Manookin

Omnia sol temperat Carl Orff
Ego sum abbas Carl Orff
Dies, nox et omnia Carl Orff
Estuans interius Carl Orff

Rebel Spy Merrill Bradshaw
I Love This Town Merrill Bradshaw
Tad's Song Merrill Bradshaw
Why Can't You See Merrill Bradshaw
Call It Liberty Merrill Bradshaw

Two Songs of Peace Newell Dayley
Live Oak Ron Simpson
A Little More Love Lex de Azevedo

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

presents

FACULTY WOODWIND QUINTET

Theodore Wight, *flute*

David Randall, *clarinet*

Darrel Stubbs, *oboe*

Glenn Williams, *bassoon*

Don Peterson, *horn*

and

Jane Mortensen, *mezzo-soprano*

8:00 p.m.

Thursday, September 18, 1975

Madsen Recital Hall

Franklin S. Harris Fine Arts Center

1975-76 Series No. 3



PROGRAM

Prelude and Fugue in G Minor J. S. Bach—Rosenthal
(1685-1750)

Minnelieder, for mezzo-soprano and wind quintet R. Murray Schafer
(1933-)

Sommer

Verlangen

Uf der Lindenwipfel

Mahnung

Wip unde Vederspil

Frouwen Wonne

Verwirrung

Gefunden

Einsam

Herzenschlüzel

Der Falkē

Minne stets die Alte

Des Dichters Grabschrift

INTERMISSION

Cassation in E-flat Wolfgang Amadeus Mozart
(1756-1791)

Adagio—Allegro

Menuetto

Adagio

Polacca

Presto

Summer Music, op. 31 Samuel Barber
(1910-)

TEXT TRANSLATION

Sommer (Summer)

Author Unknown - 11th C.

Nothing seems so good to me or praiseworthy
As the palest rose and the true love of my man.
You, little forest bird
Singing in the wood, carry off my heart.
If my lover fails, these summer joys will all depart.

Verlangen (Longing)

Der von Kürenberg

I stood late at night in a tower;
There I heard a knight sing sweetly.
He sang the Kürenberg song above
the throng;

He must leave this place
or prove his love.

Uf der Lindenwipfel (On the Linden Bough)

Dietmar von Eist

On the linden bough above sings
a little bird.
Clear throughout the forest,
reminding my heart

Of a place where I once lived.
I saw the rose in bloom,
And all my thoughts fled to a woman.

Mahnung (Warning)

Heinrich von Veldeke

I entreat and admonish the love
Which has completely overpowered me,
I beg it to bring my beloved
And multiply my joys.

Even though it fares me as the swan,
Who sings only before his death,
Losing everything thereby.

Wip unde Vederspil (Woman and the Falcon)

Der von Kürenberg

Woman and the falcon have much in
common,
They will follow anyone who
attracts them.

A noble knight courts a good woman.
As I think about this, the
comparison seems perfect.

Frouwen Wonne (The Joys of Woman)

Der von Kürenberg

All my joys in woman belong
to one girl.
To her I send my messages of love.
I would gladly court her openly
if it were not so dangerous.

I know not if she loves me;
I have never loved so deeply.

Verwirrung (Confusion)

Heinrich von Morungen

Ah, mistress, will you not save me?
Have a little pity.
I can no longer stand it.
Must I forgo your love?
I am pure; my heart is broken,
Mistress, you have caused this
Your eyes and your red mouth.

Ah mistress, the labour of love is heavy,
I am sinking beneath it.
One word you speak against me:
Change it, o precious woman!
No! Yes! etc.

Gefunden (Found)

As soon as I heard you praised
I wanted to know you.
For the sake of your virtue I remained
pure until I met you.
Now that I have seen you, I find
all this praise to be true
Esteemed lady, in whose face
one finds favour,

Meinloch van Sevelingen

You are one of the greatest,
I must confess;
Extolled are your eyes,
Which can look on one
with such goodness.

Einsam (Alone)

When I stand alone in déshabillé
And think of you noble knight,
I blush like the rose among thorns,

Der von Kürenberg

And my heart is filled with sadness.

Herzenschlüssel (Heart's Key)

Thou art mine, I am thine,
You surely know that.
You are locked
Within my heart,

Author Unknown - 11th C.

I have lost the little key,
You must forever stay there.

Der Falke (The Falcon)

A woman stood alone
Waiting on the heath,
Waiting for her love to return;
She saw a falcon flying:
"Oh falcon, how fortunate you are,
You fly wherever you please,
You may choose in the forest
Any tree you wish.

Author Unknown

Thus did I also.
I choose myself a man,
The most handsome of all
The envy of all other women.
Alas, why won't they let me have him?
I never stole anything from them."

Minne stets die Alte (Enduring Love)

I would sooner suffer
Seven miserable years than
Sing a single word against her.
She perceives that very well,

Heinrich von Veldeke

And wants me to go on lamenting.
This love is just as it has always been.

Des Dichters Grabschrift (The Poet's Epitaph)

Has anyone seen my mistress
As I have seen her
Standing in the window?
She whose beauty
Dispels all sorrow
Like the sun glowing at dawn.
When her beauty was concealed,
How sad I felt;
Now this is past.

Heinrich von Morungen

Carve delicately
On the stone
Guarding my grave
How I loved her,
And she deceived me.
Whoever then passes by,
Will read this tragic story,
In my epitaph.
How without reason,
She betrayed her friend -
... The string is broken!

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
Department of Music

presents

JUSTUS BONN, *tenor*

Assisted by:

D. Evan Davis, *piano*

in

FACULTY RECITAL

8:00 p.m.

Wednesday, September 24, 1975

Madsen Recital Hall

Franklin S. Harris Fine Arts Center

1975-76 Series No. 4



PROGRAM

SONGS OF FRANZ SCHUBERT (1797-1828)

Danksagung an den Bach
Am Feierabend
Des Müllers Blumen

Mein
Pause
Eifersucht und Stolz

Der Lindenbaum
Das Fischermädchen
Am Meer

Frühlingsglaube
Die Forelle
Auf dem Wasser zu singen

Schäfers Klagelied
Lied der Mignon
Der Musensohn

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

presents

COLLEEN RIGGS HARRIS, *soprano*

Assisted by:

Maxine P. Cameron, *piano*

Suzanne McIntosh, *cello*

David Randall, *clarinet*

H. Jarolde Harris, *synthesizer realizations*

in

FACULTY RECITAL

8:00 p.m.

Wednesday, October 8, 1975

Madsen Recital Hall

Franklin S. Harris Fine Arts Center

1975-76 Series No. 13



PROGRAM

I

Softly sweet in lydian measure,
from *Alexander's Feast* George Frideric Handel
(1685-1759)

Mrs. Harris, Miss McIntosh, Mrs. Cameron

Quia respexit, from *Magnificat* Johann Sebastian Bach
(1685-1750)

Mrs. Harris, Mr. Randall, Miss McIntosh, Mrs. Cameron

My Heart Ever Faithful Johann Sebastian Bach
Mrs. Harris and prepared tape

II

Lieder eines fahrenden Gesellen Gustav Mahler
Wenn mein Schatz Hochzeit macht
(1860-1911)

Ging heut Morgen über's Feld

Ich hab' ein glühend Messer

Die zwei blauen Augen

Mrs. Harris, Mrs. Cameron

III

Pleurez mes yeux, from *Le Cid* Jules Massenet
(1842-1912)

Scene and Gavotte, from *Manon* Jules Massenet
Mrs. Harris, Mrs. Cameron

INTERMISSION

IV

Chansons de Ronsard Darius Milhaud
A une Fontaine
(1892-1974)

A Cupidon

Tais-toi, babillarde

Dieu vous gard'

Mrs. Harris and prepared tape

V

The Daffodils Eric Thiman
(1900-)

The Rose Ella Rose Halloran

Heather Elinor R. Warren
(1905-)

Mrs. Harris, Mrs. Cameron

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

presents

DAVID RANDALL, *clarinet*

Assisted by:

Sally Peterson and Paul Pollei, *pianists*

in

FACULTY RECITAL

8:00 p.m.
Thursday, October 16, 1975
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

1975-76 Series No. 12



PROGRAM

Concertino Giuseppe Tartini—Jacob
Grave (1692-1770)
Allegro molto
Adagio
Allegro risoluto

Sonata for Clarinet and Piano Arnold Bax
Molto moderato (1883-1953)
Vivace

INTERMISSION

Dance Preludes Witold Lutoslawski
Allegro molto (1913-)
Andantino
Allegro giocoso
Andante
Allegro molto

Ballata for Clarinet and Piano, op. 8 Leo Weiner
(1885-)

Sonatina for Clarinet and Piano Bohuslav Martinu
(1890-)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
Department of Music

presents

WOLFGANG HOFMANN

in

GUEST ARTIST RECITAL

8:00 p.m.

Wednesday, October 22, 1975

Madsen Recital Hall

Franklin S. Harris Fine Arts Center

1975-76 Series No. 16



PROGRAM

- Variationen "Mein junges Leben hat ein End" Jan Pieterszoon Sweelinck
(1562-1621)
- Präludium und Fuge G-Moll Dietrich Buxtehude
(1637-1707)
- Toccata D-Moll, Fuge D-Dur, op. 59 Max Reger
(1873-1916)
- Fantasia super "L'homme armé" Johann Nepomuk David
(1895-)

INTERMISSION

- Toccata, Adagio und Fuge, C-Dur, BWV 564 Johann Sebastian Bach
(1685-1750)
- Six Schübler Chorales Johann Sebastian Bach
Wachet auf, ruft uns die Stimme
Wo soll ich fliehen hin
Wer nur den lieben Gott lässt walten
Meine Seele erhebet den Herren
Ach bleib' bei uns, Herr Jesu Christ
Kommst du nun, Jesu, vom Himmel herunter
- Präludium und Fuge Es-Dur, BWV 552 Johann Sebastian Bach

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

presents

ROBERT DOWNS, *baritone*

Assisted by:

Sally Peterson, *piano*

Diana Nielsen, *soprano*

in

FACULTY RECITAL

8:00 p.m.

Thursday, October 23, 1975

Madsen Recital Hall

Franklin S. Harris Fine Arts Center

1975-76 Series No. 17



PROGRAM

I

Preis sei dem Gotte Zebaoth	Carl Phillip Emanuel Bach (1714-1788)
Jesus in Gethsemane	Carl Phillip Emanuel Bach
Die gute Gottes	Carl Phillip Emanuel Bach
An Dir Allein	Carl Phillip Emanuel Bach
Über die Finsternis kurz vor dem tode Jesus	Carl Phillip Emanuel Bach

II

Libesbotschaft	Franz Schubert (1797-1828)
Kriegers Ahnung	Franz Schubert
Am Meer	Franz Schubert
Der Doppelgänger	Franz Schubert
Die Taubenpost	Franz Schubert

III

Final Scene, Act II, from <i>The Crucible</i>	Robert Ward (1917-)
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INTERMISSION

IV

Trois Ballades de François Villon	Claude Debussy (1862-1918)
Ballade de Villon à s'amyé	
Ballade que Villon fait à la requeste de sa mère pour prier Nostre-Dame	
Ballade des femmes de Paris	

V

Pilgrimage	Carlisle Floyd (1926-)
Man that is born of a woman	
Save me, O Lord	
O Lord, Thou hast searched me and known me	
Praise the Lord, O my soul	
For I am persuaded	

TRANSLATIONS

Preis sei dem Gotte Zebaoth (Praised be the God of Zebaoth)

Praised be the God of Zebaoth!
Ye Heavens, praise the Lord!
Praise God high above,
Who would not love to praise Him?
He forms you through His power,
He simply commands, and you are.
Exalt the Lord, who never rue's what he creates.
The people that He chooses, be holy to Him,
And never tire of praising Him.
May they remain faithful to the covenant,
Exalt the Lord!

Jesus in Gethsemane (Christ in Gethsemane)

Look! There, in Gethsemane,
The holiest man laments, sorrows, trembles,
And struggles with the pain of death.
O watch Him weep, pray, kneel.
Here is the Chalice, and He is drinking from it!
Watch when your own grave frightens you,
When cold sweat will cover your face;
Then His praying, His struggle with death
Will sweeten your last distress.

Die gute Gottes (God's Love)

How great is the love of the Almighty!
Can he be human who is not touched by it,
Who with a hardened mind suffocates the thanks
Which this love requires?
No! To know the extent of His love
Must always be my greatest duty;
The Lord has not once forgotten me;
Oh, heart, forget not Him.

Oh God let your goodness and love
Always be before my eyes!
May they strengthen the good desire in me,
To consecrate my whole life to you.
May they console me at the time of sorrow,
May they guide me at the time of happiness,
May they conquer in my heart
The fear of life's last moment.

An Dir Allein (Against You Only I Sinned)

Against you only have I sinned,
And did bad things for you;
You see my guilt which announces the curse,
God, see now also my misery!
Lord, don't deal with me according to my sins;
Do not punish me according to my guilt.
I seek You, let me find Your face,
You God of forbearance and patience.

Über die Finsternis kurz vor dem tode Jesus (About the darkness shortly before the death of Christ)

Night and shadow cover the great Mediator's face,
And the soul cannot bear the terror of the Judge.
Oh how does he long for gladness and light!
Father, oh how long your face stays behind!
Father, have pity on me!

Liebesbotschaft (Love's message)

Rustling, silvery brook, are you hurrying to my beloved?
Dearest brook, be my messenger and bring her my greetings.

All the flowers of her garden refresh with your cool waters.
And when she, at your bank, dreams of me,
Then console the sweet one, for her lover will soon return.
When the sun goes down, then cradle her to sleep
And whisper to her dreams of love.

Krieger's Ahnung (Warrior's foreboding)

Around me, in deep silence, my brother warriors are resting.
My heart is heavy and full of longing.
How often have I dreamt sweet dreams, lying at her bosom,
And how pleasant was the glow of her hearth.
My love, may comfort not leave you.
There will be many battles, and soon I will rest forever.
Beloved, good-night.

Am Meer (At the sea)

The sea was glistening, far away, in the last glow of the evening.
We sat at the solitary fisherhouse, we sat there silently and alone.
The mist came up, the waters rose; the seagull flew back and forth.
Tears dropped from your loving eyes.
I saw them falling onto your hand and went down on my knees.
From your white hand, I drank away the tears.
Since that hour, my soul is perishing with longing.
The unhappy woman has poisoned me with her tears.

Der Dopplegänger (The double)

The night is still, the streets are quiet.
In this house once lived my sweetheart.
She has left the town long ago,
But the house is still on the same spot.
A man is also standing there,
Staring upward and wringing his hands in pain;
I shudder when I see his face,
For the moon shows me my own self.
You double, you pale fellow, why do you copy
The suffering that tortured me at this same place,
Many a night in old times.

Die Taubenpost (The carrier-pigeon)

I have a carrier-pigeon which is devoted and faithful.
It never misses its goal, nor passes it.
I send it away a thousand times daily, to the house of my beloved.
There it secretly looks into the window,
Watches her glance and step,
And gives her my greetings and returns with hers.
Day and night, the pigeon never tires.
That is why I hold it fondly to my heart.
Its name is Yearning.
Do you know the messenger of a faithful heart?

Trois Ballades de François Villon

1. Ballade de Villon à s'amye (Ballade of Villon to his love)
Here the disillusioned, bitter poet cries for release from "false loveliness" that costs a heavy price, a love that is hard as rock though it seems "soft and fair."
2. Ballade que Villon fait à la requeste de sa mère pour prier Nostra-Dame (Ballade made at the request of Villon's Mother as a prayer to the Virgin Mary)
In this song the poet and the composer capture the humble and devout faith of Villon's mother: "In this faith I wish to live and die."
3. Ballade des femmes de Paris (Ballade of the women of Paris)
This song expresses the conviction that no women, of any time, can equal those of Paris for chattering.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

presents

DAVID RANDALL, *clarinet*

and

PAUL POLLEI, *piano*

in

RECITAL

8:00 p.m.

Saturday, October 25, 1975

McLean Ward Chapel
1325 Scotts Run Road
McLean, Virginia

1975-76 Series No. 23



PROGRAM

(Recital will be chosen from the following selections)

I

- Variations on "Ah, vous dirai-je, Maman!" W. A. Mozart
(1756-1791)
- Valse oubliée Franz Liszt
(1811-1886)
- Intermezzo in A Major, op. 118, no. 2 Johannes Brahms
(1833-1897)
- Capriccio in B Minor, op. 2, no. 4 Ernest von Dohnanyi
(1877-1961)

Mr. Pollei

II

- Suite Hebraique Srul Irving Glick
Cantorial Chant
Chasidic Dance
Hora
Lullaby
Dialogue
Circle Dance
- Capriccio for Solo Clarinet Heinrich Sutermeister
(1910-)

Mr. Randall and Mr. Pollei

III

- Barcarolle in E-flat Major, op. 70 Gabriel Fauré
(1845-1924)
- Etude in G Major, op. 10, no. 5 Frederic Chopin
(1810-1849)
- Impromptu in F-sharp Major, op. 36 Frederic Chopin
- Ballade in F Minor, op. 52 Frederic Chopin

Mr. Pollei

IV

- Sonata for Clarinet and Piano Arnold Bax
Moderato
Presto
(1883-1953)

Mr. Randall and Mr. Pollei

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
Department of Music

presents

RAY L. ARBIZU, *tenor*

and

REID NIBLEY, *piano*

in

RECITAL

9:00 p.m.

Thursday, October 23, 1975

Las Vegas First Ward Chapel
501 South 9th Street

Las Vegas, Nevada

7:30 p.m.

Saturday, October 25, 1975

Corner of Alameda and
College Avenue

Tempe, Arizona

1975-76 Series Nos. 21-22



PROGRAM

(Recital will be chosen from the following selections)

I

Rhapsody in G Minor, op. 79, no. 2	Johannes Brahms (1833-1897)
Capriccio in B Minor, op. 76, no. 2	Johannes Brahms
Etude in A-flat Major, op. 25, no. 1	Frédéric Chopin (1810-1849)
Etude in D-flat Major, op. 25, no. 8	Frédéric Chopin
Mr. Nibley	

II

Fruhlingsglaube	Franz Schubert (1797-1828)
Die Forelle	Franz Schubert
Allerseelan	Richard Strauss (1864-1949)
O wüsst' ich doch den Weg zurück	Johannes Brahms
O liebliche Wangen	Johannes Brahms
Torna ai felici di, from <i>Le Ville</i>	Giacomo Puccini (1858-1924)
Angelo casto e bel, from <i>II Duca D'Alba</i>	Gaetano Donizetti (1797-1848)
Mr. Arbizu and Mr. Nibley	

III

Jeux d'eau	Maurice Ravel (1875-1937)
Vallée des cloches	Maurice Ravel
General Lavine eccentricque	Claude Debussy (1862-1918)
Hommage à Rameau	Claude Debussy
Etude in F Major, op. 15, no. 6	Moritz Moszkowski (1854-1924)
Mr. Nibley	

IV

Ojos Tapatios	F. M. Velásquez
La Partida	F. M. Alvarez
Santa Lucia	Folk Song
Mattinata	Ruggiero Leoncavallo
Weep You No More Sad Fountain	Roger Quilter (1877-1953)
Come Away Death	Roger Quilter
For You Alone	H. Greehl
Mr. Arbizu and Mr. Nibley	

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

presents

K. NEWELL DAYLEY, *trumpet*

and

JOHN T. LONGHURST, *organ*

in

RECITAL

9:00 p.m.

Thursday, November 6, 1975

Arden Fulton Chapel

2730 Hurley Way

Sacramento, California

9:00 p.m.

Friday, November 7, 1975

Oakland Stake Center (Temple Hill)

4780 Lincoln Avenue

Oakland, California

7:30 p.m.

Saturday, November 8, 1975

San Jose Stake Center

1336 Cherry Avenue

San Jose, California

1975-76 Series Nos. 18-20



PROGRAM

(Recital will be chosen from the following selections)

I

- Chaconne in D Minor Johann Pachelbel
(1653-1703)
- Pastorale César Franck
(1822-1890)
- Hymn Preludes Robert P. Manookin
Sweet Is the Work
How Gentle God's Commands
Come, Thou Glorious Day of Promise
Lord, We Come Before Thee Now
Mr. Longhurst

II

- Toccata Giovanni Battista Martini
(1706-1784)
- Aria Flor Peeters
(1903-)
- Fantasy Leo Sowerby
(1895-1968)
- Gloria John Brodwin Kennedy
Mr. Dayley and Mr. Longhurst

INTERMISSION

III

- Prelude and Fugue in E Minor
BWV 548 ("Wedge") Johann Sebastian Bach
(1685-1750)
- Pièces de Fantaisie Louis Vierne
Impromptu
Clair de lune
Les Cloches de Hinckley
Mr. Longhurst

IV

- Sonata prima per trombetta sola Giovanni Bonaventura Viviani
(composed in 1678)
Allegro
Andante
Allegro
Adagio
Allegro
- Sonata for Trumpet and Organ Alan Hovhaness
(1911-)
- Fantasia on "Ein feste Burg" (1975) Robert P. Manookin
Mr. Dayley and Mr. Longhurst

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

presents

PERCY KALT, *violin*

AND

PAUL POLLEI, *piano*

9:00 p.m.
Thursday, November 13, 1975
Trojan Chapel
5299 Trojan
San Diego, California

9:00 p.m.
Friday, November 14, 1975
North Raymond Chapel
801 North Raymond Avenue
Fullerton, California

7:30 p.m.
Saturday, November 15, 1975
Van Nuys Stake Center
15555 Saticoy Street
Van Nuys, California

1975-76 Series Nos. 33-35



PROGRAM

(Recital will be chosen from the following selections)

I

- Variations on "Ah, vous dirai-je, Maman!" Wolfgang Amadeus Mozart
(1756-1791)
- Valse oubliée Franz Liszt
(1811-1886)
- Intermezzo in A Major, op. 118, no. 2 Johannes Brahms
(1833-1897)
- Capriccio in B Minor, op. 2, no. 4 Ernest von Dohnanyi
(1877-1961)

Mr. Pollei

II

- Sonata in D Major Antonio Vivaldi
(1669-1741)
- Sonata in A Minor for Solo Violin Johann Sebastian Bach
(1685-1750)
- Concerto in G Major Wolfgang Amadeus Mozart
- Concerto in D Minor Henryk Wieniawski
(1835-1880)

Mr. Kalt and Mr. Pollei

III

- Barcarolle in E-flat Major, op. 70 Gabriel Fauré
(1845-1924)
- Etude in G-flat Major, op. 10, no. 5 Frédéric Chopin
(1810-1849)
- Impromptu in F-sharp Major, op. 36 Frédéric Chopin
- Ballade in F Minor, op. 52 Frédéric Chopin

Mr. Pollei

IV

- Hungarian Dance No. 1 Johannes Brahms
- The Maid with the Flaxen Hair Claude Debussy
(1862-1918)
- The Flight of the Bumble-Bee Nikolai Rimsky-Korsakov
(1844-1908)
- Caprice Viennois Fritz Kreisler
(1875-1962)
- Danse Russe Igor Stravinsky
(1882-1971)
- The Fountain of Arethusa Karol Szymanowski
(1882-1937)

Mr. Kalt and Mr. Pollei

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

presents

CLAYNE ROBISON, baritone

and

REID NIBLEY, piano

9:00 p.m.

Thursday, November 13, 1975

Seattle North Stake Center
5701 Eighth Avenue Northeast
Seattle, Washington

8:30 p.m.

Saturday, November 15, 1975

Beaverton Stake Center
4195 Southwest 99th Avenue
Beaverton, Oregon

1975-76 Series Nos. 54-55



PROGRAM

(Recital will be chosen from the following selections)

I

Rhapsody in G Minor, op. 79, no. 2	Johannes Brahms (1833-1897)
Capriccio in B Minor, op. 76, no. 2	Johannes Brahms
Intermezzo in E-flat Major, op. 117, no. 1	Johannes Brahms
Intermezzo in C Major, op. 119, no. 1	Johannes Brahms Mr. Nibley

II

<i>Trois Psaumes</i> (Three Psalms)	Arthur Honegger (1892-1955)
No. 34 O magnify the Lord with me, and let us exalt his name together.	
No. 140 Deliver me, O Lord, from the wicked, who have proposed to overthrow my goings.	
No. 138 I will praise Thee with my whole heart.	
From <i>Kindertotenlieder</i>	Gustav Mahler (1860-1911)
1. A little lamp went out in my heart, but darkness must not dwell there. The sorrow came to me alone, but I must banish it with eternal light.	
2. Your glance at times seemed to compress a whole life into one moment. And so it was; for now it is the recollection of those eyes which must provide my stars in future nights.	
3. When your mother steps through the door, her candle lights the spot where you always slipped from behind her into the room—little light of joy, extinguished too soon!	
4. They only went ahead of us and do not feel like coming home again. We shall overtake them on yonder hills in the sunshine!	
	Mr. Robison and Mr. Nibley

III

Etude in A-flat Major, op. 25, no. 1	Frederic Chopin (1797-1828)
Etude in C-sharp Minor, op. 25, no. 5	Frederic Chopin
Etude in E Major, op. 10, no. 3	Frederic Chopin
Etude in C Minor, op. 10, no. 12	Frederic Chopin Mr. Nibley

IV

Arias of two jealous husbands	
From <i>Falstaff</i>	Giuseppe Verdi (1813-1901)
From <i>The Marriage of Figaro</i>	Wolfgang Amadeus Mozart (1756-1791)
	Mr. Robison and Mr. Nibley

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

presents

DAVID DALTON, viola

REID NIBLEY, piano

in

RECITAL

8:30 p.m.
Thursday, December 4, 1975
Moses Lake Stake Center
1515 South Division
Moses Lake, Washington

7:30 p.m.
Saturday, December 6, 1975
Meridian Stake Center
Ustick Road, Route 2
Meridian, Idaho
1975-76 Series Nos. 62-63



PROGRAM

(Recital will be chosen from the following selections)

I

- Rhapsody in G Minor, op. 79, no. 2 Johannes Brahms
(1833-1897)
Capriccio in B Minor, op. 76, no. 2 Johannes Brahms
Intermezzo in E-flat Major, op. 117, no. 1 Johannes Brahms
Intermezzo in C Major, op. 119, no. 1 Johannes Brahms
Mr. Nibley

II

- Sonata No. 6 in B-flat Major Antonio Vivaldi
(1669-1741)
Largo
Allegro
Largo
Allegro
A Greeting Cadenza for William Primrose, op. 65 Juan Orrego—Salas
(1797-1828)
Mr. Dalton and Mr. Nibley

III

- Etude in A-flat Major, op. 25, no. 1 Frédéric Chopin
1797-1828)
Etude in C-sharp Minor, op. 25, no. 5 Frédéric Chopin
Etude in E Major, op. 10, no. 3 Frédéric Chopin
Etude in C Minor, op. 10, no. 12 Frédéric Chopin
Mr. Nibley

IV

- Romance Ralph Vaughan Williams
(1872-1958)
Spanish Set Transcribed by David Dalton
Coplas de Curro Dulce (Obradors)
Granadina (Nín)
Farruca (Turina)
Montañessa (Nín)
El Vito (Obradors)
Mr. Dalton and Mr. Nibley

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

presents

SUZANNE McINTOSH, *cello*

MARGARET VAN ORMAN, *piano*

in

JOINT FACULTY RECITAL

8:00 p.m.

Thursday, December 4, 1975

Madsen Recital Hall

Franklin S. Harris Fine Arts Center

1975-76 Series No. 40



PROGRAM

Sinfonia in F Major for Cello and Continuo Giovanni Battista Pergolesi
(1710-1736)

Commodo

Allegro

Adagio

Presto

Sonata in F Major, op. 6 Richard Strauss
(1864-1949)

Allegro con brio

Andante ma non troppo

Allegro vivo

INTERMISSION

Sonata in D Minor (1915) Claude Debussy
(1862-1918)

Prologue

Sérénade et finale

Sonata No. 2 Bohuslav Martinu
(1890-1959)

Allegro

Largo

Allegro commodo

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

presents

ROBERT DOWNS, *baritone*

and

PAUL POLLEI, *piano*

7:30 p.m.
Saturday, December 6, 1975
East Idaho Falls Stake House
2349 Virlon Drive
Idaho Falls, Idaho
1975-76 Series No. 67



PROGRAM

(Recital will be chosen from the following selections)

I

Variations on "Ah, vous dirai-je, Maman!"	Wolfgang Amadeus Mozart (1756-1791)
Valse oubliée	Franz Liszt (1811-1886)
Intermezzo in A Major, op. 118, no. 2	Johannes Brahms (1833-1897)
Capriccio in B Minor, op. 2, no. 4	Ernest von Dohnanyi (1877-1961)

Mr. Pollei

II

Why Do the Nations Rage, from <i>The Messiah</i>	George Frederick Handel (1685-1759)
Preis sei dem Gotte Zabaoth	Carl Phillip Emanuel Bach (1714-1788)
Jesus in Gethsemane	Carl Phillip Emanuel Bach
Krieger Ahnung	Franz Schubert (1797-1828)
Liebes Botschaft	Franz Schubert
Si puo . . . Si puo . . . (Prologue), from <i>I Pagliacci</i>	Ruggiero Leoncavallo (1858-1919)

Mr. Downs and Mr. Pollei

III

Barcarolle in E-flat Major, op. 70	Gabriel Fauré (1845-1924)
Etude in G-flat Major, op. 10, no. 5	Frédéric Chopin (1810-1849)
Impromptu in F-sharp Major, op. 36	Frédéric Chopin
Ballade in F Minor, op. 52	Frédéric Chopin

Mr. Pollei

IV

The Vagabond	Ralph Vaughan Williams (1872-1958)
Bright Is the Ring of Words	Ralph Vaughan Williams
The Roadside Fire	Ralph Vaughan Williams
Old Mother Hubbard	Victor Hely Hutchinson (1901-1947)
Shadrack	George MacGimsey (1895-)
Old Man River	Jerome Kern (1885-1945)

Mr. Downs and Mr. Pollei

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
Department of Music

presents

JUSTUS BONN, *tenor*

Assisted by:

Diane Cross, *piano*

in

FACULTY RECITAL

8:00 p.m.
Thursday, December 11, 1975
Madsen Recital Hall
Franklin S. Harris Fine Arts Center
1975-76 Series No. 65



PROGRAM

Christmas Carols Hugo Wolf
(1860-1903)

Nun wandre, Maria
Auf ein altes Bild
Schlafendes Jesuskind

Mörike-Lieder Hugo Wolf

Der Jäger
Erstes Liebeslied eines Mädchens
Lied eines Verliebten
Der Feuerreiter
Die Geister am Mummelsee
Zur Warnung
Auftrag
Bei einer Trauung
Selbstgeständnis
Abschied

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

presents

HEIDI McKAY, *soprano*

in

GUEST ARTIST RECITAL

8:00 p.m.
Friday, January 30, 1975
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

1975-76 Series No. 88



PROGRAM

Che fiero costume	Giovanni Legrenzi (1626-1690)
Deh, contentatevi	Giacomo Carissimi (1605-1674)
Le Violettes	Alessandro Scarlatti (1659-1725)
Dove sei, amato bene? from <i>Rodelinda</i>	George Frederick Handel (1685-1759)
Lebe wohl!	Hugo Wolf (1860-1905)
Nimmersatte Liebe	Hugo Wolf
Verborgenheit	Hugo Wolf
Starke Einbildungskraft	Gustav Mahler (1860-1911)
Hans und Grethe	Gustav Mahler
Ich ging mit Lust durch einen grünen Wald	Gustav Mahler

INTERMISSION

The Little Horses	Aaron Copland (1900-)
The Daisies	Samuel Barber (1910-)
Do Not Go, My Love	Richard Hagemann (1882-)
Sometimes I Feel Like a Motherless Child	Spiritual
De Glory Road	Spiritual
Visi d'arte, from <i>Tosca</i>	Giacomo Puccini (1858-1924)
Oh, My Beloved Father, from <i>Gianni Schicchi</i>	Giacomo Puccini
Pace, pace, mio Dio, from <i>La forza del destino</i>	Giuseppe Verdi (1831-1901)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

presents

STEVEN HESLA, *piano*

in

GUEST ARTIST RECITAL

8:00 p.m.
Wednesday, January 7, 1975
Madsen Recital Hall
Franklin S. Harris Fine Arts Center
1975-76 Series No. 87



PROGRAM

Concerto in the Italian Style Johann Sebastian Bach
(1685-1750)

Allegro
Andante
Presto

Miroirs Maurice Ravel
(1875-1937)

Noctuelles
Oiseaux tristes
Une barque sur l'océan
Alborada del gracioso
La vallée des cloches

INTERMISSION

Ballade in F Minor, op. 52 Frédéric Chopin
(1810-1849)

Sonata (1926) Béla Bartók
(1881-1945)

Allegro moderato
Sostenuto e pesante
Allegro molto

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

presents

JOHN T. LONGHURST, *organ*

in

FACULTY RECITAL

8:00 p.m.
Friday, January 9, 1976
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

1975-76 Series No. 89



PROGRAM

Chaconne in D Minor Johann Pachelbel
(1653-1703)

Pastorale César Franck
(1822-1890)

Prelude and Fugue in E Minor Johann Sebastian Bach
BWV 548 (Wedge) (1685-1750)

Sonata in A Major, op. 65, no. 3 Felix Mendelssohn
(1809-1847)

Con moto maestoso
Andante tranquillo

Pièces de fantaisie Louis Vierne
(1870-1937)

Impromptu
Clair de lune
Les cloches de Hinckley

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music
and
Utah Federated Music Clubs

presents

MARION MORREY RICHTER, *piano*

in

GUEST ARTIST RECITAL

8:00 p.m.
Wednesday, February 4, 1976
de Jong Concert Hall
Franklin S. Harris Fine Arts Center
1975-76 Series No. 95



PROGRAM

- Le Bananier Louis Moreau Gottschalk
(1829-1869)
- The Eagle Edward MacDowell
(1861-1908)
- Sonata No. 2 ("Concord, Mass., 1840-1860") (1909-1915) Charles Ives
(1874-1954)
 The Alcotts
- Seen in Paris Robert Russell Bennett
(1894-)
 Folies Bergeres
 Gay District, but at 5 a.m.
 Children at Play
 The Pantheon
 Place d'Italie
- Summerland William Grant Still
(1895-)
- Fantasia Benjamin Lees
(1924-)
- New and Old Wallingford Riegger
(1885-1961)
 The Twelve Tones
 Shifted Rhythms
- Prelude on a Twelve-Tone Row Marion Morrey Richter
- Dance Soliloquy Gail Kubik
(1914-)
- Nocturne Julia Smith
(1911-)
- Sonata, op. 26 Samuel Barber
(1910-)
 Fuga

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
Department of Music

presents

CLAIRE HENDRIX JULIAN, *organ*

in

GUEST ARTIST RECITAL

8:00 p.m.
Friday, February 13, 1976
Madsen Recital Hall
Franklin S. Harris Fine Arts Center
1975-76 Series No. 103



PROGRAM

Fanfare for Organ John Cook
(1918-)

Passacaglia in D Minor Dietrich Buxtehude
(1637-1707)

Fantasie in G Major Johann Sebastian Bach
(1685-1750)

Sonata No. 5 Felix Mendelssohn
(1809-1847)

Andante
Andante con moto
Allegro maestoso

INTERMISSION

Guodlibet SF42569 (for organ and prerecorded tape) Herbert Bielawa
(1930-)

Meditation on Two Hymns Norberto Guinaldo
(1937-)

Sonata for Organ Louie L. White
(1921-)

Allegro moderato
Theme and Variations on "Old Hundred Twelfth"

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
Department of Music

presents

HELEN BUNNEL WEEKS, *soprano*

Assisted by:

Rosanna Weeks, *soprano and flute*

Richard Weeks, *bass*

Merrie Weeks Hudson, *alto*

Marchelle Weeks Duncan, *alto*

Melody Weeks Evans, *tenor*

Allyson Weeks, *harpsichord*

Pauline Beard Hills, *piano*

Leslie Ann Hills, *piano*

in

AN EVENING OF MOZART

dedicated to

Earle G. and Florence Vought

8:00 p.m.
Friday, February 20, 1976
Madsen Recital Hall
Franklin S. Harris Fine Arts Center
1975-76 Series No. 109



SELECTIONS BY WOLFGANG AMADEUS MOZART
1756-1791

Minuet in G, K. 1 (1761)

Allyson, *harpsichord*

Das Veilchen, K. 476 (1785)

Abendempfindung, K. 523 (1787)

Als Luise die Briefe ihres ungetreuen, K. 520 (1787)

Mrs. Weeks

Mrs. Hills, *piano*

L'amerò, sarò costante, from *Il rè pastore*, K. 208 (1775)

Mrs. Weeks

Rosanna, *flute*

Mrs. Hills, *piano*

Ridente la calma, K. 152 (1775)

Rosanna, *soprano*

Leslie Ann Hills, *piano*

Batti, batti, o bel Masetto, from *Don Giovanni*, K. 527 (1787)

Rosanna, *soprano*

Mrs. Hills, *piano*

Un bacio di mano, K. 541 (1788)

Richard, *bass*

Leslie Ann Hills, *piano*

Ch'io mi scordi di te, K. 505 (1786)

Mrs. Weeks

Grazie agl' inganni tuoi, K. 532 (1787)

Liebes Mandel, wo is's Bandel, K. 441 (1783)

Mrs. Weeks, Rosanna, and Richard

Leslie Ann Hills, *piano*

Alleluia, from *Exsultate, jubilate*, K. 165 (1773)

Mrs. Weeks

Mrs. Hills, *piano*

Vado, ma dove? K. 583 (1789)

Mrs. Weeks

Mrs. Hills, *piano*

Laudate Dominum, from *Vesperae solennes de confessore*, K. 339 (1780)

Mrs. Weeks, Allyson, Rosanna, Marchelle,

Merrie, Melody, and Richard

Mrs. Hills, *piano*

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

presents

PERCY KALT, *violin*

and

SALLY PETERSON, *piano*

in

FACULTY RECITAL

8:00 p.m.
Friday, March 19, 1976
Madsen Recital Hall
Franklin S. Harris Fine Arts Center
1975-76 Series No. 121



PROGRAM

Chaconne Tommaso Vitali—Charlier
(c. 1665-?)

Sonata (1963) Richard Dickson
(1932-)

Allegro
Largo
Allegro molto

Fantasy in C Major, op. 159 Franz Schubert
(1797-1828)

Andante molto
Allegretto
Andantino
Allegro

INTERMISSION

Duo Concertant (1932) Igor Stravinsky
(1882-1971)

Cantilène
Eglogue I
Eglogue II
Gigue
Dithyrambe

Waltz Scherzo, op. 34 Peter I. Tchaikovsky
(1840-1893)

Hungarian Dance No. 1 Johannes Brahms
(1833-1897)

Zapateado Pablo de Sarasate
(1844-1908)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

presents

DR. PAULINE ALDERMAN

Professor Emeritus
at the
University of Southern California

in

A GUEST LECTURE

10:00 a.m.
Thursday, March 25, 1976
Madsen Recital Hall
Franklin S. Harris Fine Arts Center
1975-76 Series No. 133



Celebrating the publication of *Festival Essays for Pauline Alderman*
by the Brigham Young University Press and in honor of her
distinguished service to the profession as scholar and
teacher, the Department of Music and the Beta
Chi chapter of Pi Kappa Lambda present
Dr. Alderman in a special
guest lecture.

MUSICOLOGY AND US—
SO WHAT?

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
Department of Music

presents

The
FACULTY
in an
APRIL FOOLS' CONCERT

8:00 p.m.
Thursday, April 1, 1976
de Jong Concert Hall
Franklin S. Harris Fine Arts Center
1975-76 Series No. 157



PROGRAM

Divertimento in E-flat, K. 563 Wolfgang Amadeus Mozart
(1756-1791)

Andante Menuetto: Allegretto
Deserted String Quartet minus 1
Percy Kalt, *violin*
David Dalton, *viola*
Suzanne McIntosh, *cello*

Finale from *Faust* Charles Gounod
(1818-1893)

Ralph and Margaret Woodward
Maxine Cameron, *piano*

Sonata for Viola Four Hands and Harpsichord, S. 440 P. D. Q. Bach
(1742-1807)

Andanteen
Molto fast
Ground Round
Allah Breve

Harold Laycock, *fingers*
David Dalton, *bow*
Margaret Van Orman, *keyboard*

Illustrated History of the Clarinet
Ralph and Lucy Laycock

Vengeance Trio, from *Il Trovatore* Giuseppe Verdi
(1813-1901)

Musical Theatre Trio
Donna Dalton, *soprano*
Ray Arbizu, *tenor*
Clayne Robison, *baritone*
Maxine Cameron, *piano*

Gradus ad Parnassum
Pythagorean coma
Gamut a la Guido
Le Tombeau de Kreutzer
Concerto No. 3² by W. A. Mozart (Requiescat in pacem)
David Dalton, *violin*
Margaret Van Orman, *piano*

Brandenburg Concerto No. 3 in G Johann Sebastian Bach
(1685-1750)

Second Movement: Adagio
Hugh Nibley, *piano*
and
BYU Chamber Orchestra
David Dalton, *director*

Lo, Hear the Gentle Lark Sir Henry Bishop
Special visiting artist

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
Department of Music

presents

DESERET QUARTET

Percy Kalt, *violin*
Barbara Williams, *violin*
David Dalton, *viola*
Suzanne McIntosh, *cello*

8:00 p.m.
Thursday, April 8, 1976
Madsen Recital Hall
Franklin S. Harris Fine Arts Center
1975-76 Series No. 163



PROGRAM

Quartet in A Minor, op. 51, no. 2 Johannes Brahms
(1833-1897)
Allegro non troppo
Andante moderato
Quasi Minuetto, moderato
Finale: Allegro non assai

INTERMISSION

Quartet No. 2, op. 92 Sergei Prokofiev
(1891-1953)
Allegro sostenuto
Adagio
Allegro

COMING EVENTS

April 9	Philharmonic Orchestra 8:00 p.m., de Jong Concert Hall
April 13	Male Chorus 8:00 p.m., de Jong Concert Hall
April 15	Jazz Ensemble 5:00 p.m., de Jong Concert Hall
April 15	Symphony Orchestra 8:00 p.m., de Jong Concert Hall

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
Department of Music

presents

SUZANNE MC INTOSH, *cello*

AND

BONNIE MANGOLD, *cello*

Assisted by:

Janelle Davidson, *violin*

Kathy Peterson, *violin*

Judith Wendel, *violin*

Kathy White, *violin*

Julia Lawrence, *viola*

Dyan Peterson, *viola*

Karen Evans, *cello*

David Marsh, *cello*

Margaret Van Orman, *harpsichord*

in

DUO RECITAL

8:00 p.m.

Wednesday, June 2, 1976

Madsen Recital Hall

Franklin S. Harris Fine Arts Center

1975-76 Series No. 201



PROGRAM

Canon a due violoncelli Domenico Gabrieli
(1650-1690)

Duos Béla Bartók
(1881-1945)

Teasing Song
Mosquito Dance
Lullaby
Cushion Dance
Tuthenian Song
New Years Greeting
Wedding Song
Ruthenian Kolomejka

Duets Reinhold Glière
(1875-1956)

Animato
Vivace

Rokoko Duette Joseph Bodin de Boismortier
(1691-1755)

Légèrément
Allegro
Allemande

Sonata in C Major Luigi Boccherini
(1743-1805)

Allegro moderato
Largo
Allegro

INTERMISSION

Two Sonatas, op. 8, nos. 10 and 12 William de Fesch
(1687-1757)

Largo
Vivace
Minuetto
Largo
Vivace

Inventions for Two Violoncelli (1967) Bernhard Heiden

Moderato
Vivace
Vivo
Andante
Allegro assai
Vivace

Concerto in G Minor Antonio Vivaldi
(1680-1743)

Allegro
Adagio

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

presents

KAREN L. KRISEL, *harp*

Assisted by:

Coleen Thatcher, *piano*

Barbara Townsend, *narrator*

in

GUEST ARTIST RECITAL

8:00 p.m.

Tuesday, June 22, 1976

de Jong Concert Hall

Franklin S. Harris Fine Arts Center

1975-76 Series No. 217



PROGRAM

- Sonata for Harp Johann L. Dussek
(1760-1812)
 Allegro
 Andantino
 Rondo allegro
- Believe Me, If All Those Endearing Young Charms Thomas Moore
- Aria in Classic Style Marcel Grandjany
(1891-)
 Coleen Thatcher, *piano*
- Fantasy on a Country Theme Carlos Salzedo
(1865-1961)
- Spanish Dance No. 1, from "La Vida Breve" Manuel de Falla
(1876-1946)
- Introduction et Allegro Maurice Ravel
(1875-1937)
 Coleen Thatcher, *piano*

INTERMISSION

- First Arabesque Claude Debussy
(1862-1918)
- The Joseph Smith Story Karen L. Krisel
 Barbara Townsend, *narrator*
 Coleen Thatcher, *piano*

WE THANK THEE, O GOD, FOR A PROPHET

We thank thee , O God, for a prophet
To guide us in these latter days.
We thank thee for sending the gospel
To lighten our minds with its rays.
We thank thee for every blessing
Bestowed by thy bounteous hand.
We feel it a pleasure to serve thee,
And love to obey thy command.

When dark clouds of trouble hang o'er us
And threaten our peace to destroy,
There is hope smiling brightly before us,
And we know that deliverance is nigh.
We doubt not the Lord nor his goodness
We've proved him in days that are past.
The wicked who fight against Zion
Will surely be smitten at last.

We'll sing of his goodness and mercy.
We'll praise him by day and by night,
Rejoice in his glorious gospel,
And bask in its life-giving light.
Thus on to eternal perfection
The honest and faithful will go,
While they who reject this glad message
Shall never such happiness know.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
Department of Music

presents

CARILLON RECITAL

featuring

HERMAN BERGINK

Provincial Carillonneur

The Netherlands Centennial Carillon
Victoria, British Columbia, Canada

8:00 p.m.
Friday, June 25, 1976
Carillon Tower Lawn
1975-76 Series No. 218



PROGRAM

Prelude No. 5 for Carillon Matthias van den Gheyn

Three American Songs

Beautiful Dreamer Stephen Foster

Carry Me Back James A. Bland

My Old Kentucky Home Stephen Foster

Meditation Samuel Coleridge-Taylor—'t Hart

Salut d'Amour Edward Elgar—'t Hart

Hemony Suite for Carillon Albert de Klerk

Intermezzo (for Amersfoort) Leen 't Hart

Sheep May Safely Graze Johann Sebastian Bach—Rusterholz

Preludium in G Minor Jef Denijn

Pour Kijé Marilyn Anderson

Spanish Is the Loving Tongue Johan Franco

Three Hymns

My Faith Looks Up to Thee

A Mighty Fortress Is Our God

Abide With Me

America the Beautiful Samuel Ward—Myhre

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

presents

JULIE BEVAN, *cello*

Assisted by:

Sheila Phelps, *piano*

in

GUEST ARTIST RECITAL

6:00 p.m.

Friday, June 25, 1976

Madsen Recital Hall

Franklin S. Harris Fine Arts Center

1975-76 Series No. 216



PROGRAM

Sonata in D Major, op. 102, no. 2 Ludwig van Beethoven
(1770-1827)

Allegro con brio
Adagio con molto sentimento d'affetto
Allegro fugato

"A Frog He Went a-Courting" Paul Hindemith
(1895-1963)

Variations on an Old-English Nursery Song

Adagio und Allegro, op. 70 Robert Schumann
(1810-1856)

INTERMISSION

Sonata, op. 40 Dmitri Shostakovich
(1906-1975)

Moderato
Moderato con moto
Largo
Allegretto

Waltz and Celebration, from "Billy the Kid" Aaron Copland
(1900-)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

presents

TOM BROWN, *piano*

in

GUEST ARTIST RECITAL

6:00 p.m.

Monday, June 28, 1976

de Jong Concert Hall

Franklin S. Harris Fine Arts Center

1975-76 Series No. 204



PROGRAM

Sonata in D Major, K. 576 Wolfgang Amadeus Mozart
(1756-1791)

Allegro
Adagio
Allegretto

Sonata in E Major, op. 109 Ludwig van Beethoven
(1770-1827)

Vivace, ma non troppo
Prestissimo
Andante, molto cantabile ed espressivo

INTERMISSION

Images, Book I Claude Debussy
(1862-1918)

Reflets dans l'eau
Hommage à Rameau
Mouvement

Fantaisie in F Minor, op. 49 Frédéric Chopin
(1810-1849)

Sonata in E-flat Minor, op. 26 Samuel Barber
(1910-)

Allegro energico
Allegro vivace e leggiero
Adagio mesto
Fuge: Allegro con spirito

TOM BROWN

The gifted 22-year-old pianist, Tom Brown, has been hailed by many as one of the top young keyboard artists in America. He is currently a graduate student at the Conservatory of Music in Kansas City where he studies with Joanne Baker.

He was one of seven collegiate piano finalists in the U.S. in the National Young Artists Auditions sponsored by MTNA (Music Teachers National Association) held in Denver in April, 1975. As winner of the prestigious Bloch Young Artists Competition in the spring of 1975, placing first among all divisions represented, he performed with the Oklahoma City Symphony. In October, 1975, he appeared as soloist with the Jerusalem Symphony in Kansas City. The enthusiasm of the orchestra was so fervid, Mr. Brown was invited to appear with the orchestra again and will perform with them next season in Jerusalem.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

presents

YOSHIE AKIMOTO, *piano*

in

GUEST ARTIST RECITAL

8:00 p.m.

Tuesday, June 29, 1976

de Jong Concert Hall

Franklin S. Harris Fine Arts Center

1975-76 Series No. 205



PROGRAM

Three Sonatas Domenico Scarlatti
(1685-1757)

D Major, L. 461

F Minor, L. 187

B Minor, L. 449

Sonata in C Major, op. 53 Ludwig van Beethoven
(1770-1827)

Allegro con brio

Adagio molto—Allegretto moderato—Prestissimo

Intermezzo in A Major, op. 118, no. 2 Johannes Brahms
(1833-1897)

Intermezzo in E-flat Minor, op. 118, no. 6 Johannes Brahms

INTERMISSION

Two Poems from *Gaspard de la nuit* Maurice Ravel
(1875-1937)

Ondine

Scarbo

Andante Spianato and Grand Polonaise Brillante, op. 22 Frédéric Chopin
(1810-1849)

YOSHIE AKIMOTO

Yoshie Akimoto, born and raised in Japan, began her international performing career at the age of ten by winning the coveted first prize of the all-Japan student competition. Since that event, her appearances have expanded internationally to include the United States and Europe. Her performances emphasize her gifted ability to "mesmerize, excite, and lift the audience to new heights of pure musical enjoyment." Miss Akimoto's engagements sweep the piano literature from Bach to Bartok bringing the listener "unique, delicate nuances" of each period and composer.

She attended the Juilliard School of Music as a student of James Friskin and Sascha Gorodnitzki. Following graduation, she was awarded a scholarship for continued graduate study. In 1965, Miss Akimoto was a winner of the International Bach Competition in Washington, D. C.

Since leaving the Juilliard School, Miss Akimoto has performed in the United States and abroad. She appears regularly in Community Concert series, with Columbia Artists Management, and on radio and television.

Currently, she resides with her husband, Stephen Eldredge, and daughter in Los Angeles, where, in addition to continuing her music career, she is an active member of the Music Teachers Association of Southern California and serves as director of the Akimoto Piano Studio.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

presents

DONNA TURNER SMITH, *piano*

in

GUEST ARTIST RECITAL

8:00 p.m.

Wednesday, June 30, 1976

de Jong Concert Hall

Franklin S. Harris Fine Arts Center

1975-76 Series No. 206



PROGRAM

Toccata in C Major Bach—Busoni
Prelude
Adagio
Fugue

Sonata in A-flat Major, op. 110 Ludwig van Beethoven
(1770-1827)
Moderato cantabile molto espressivo
Allegro molto
Adagio ma non troppo—Allegro ma non troppo—L'istesso tempo di
arioso—L'istesso tempo della Fugue poi a poi nuovo vivente

INTERMISSION

Kreisleriana, op. 16 Robert Schumann
(1810-1856)

DONNA TURNER SMITH

In the several years during which she lived in the San Francisco Bay area, Donna Turner Smith established herself as one of the outstanding young American pianists of today. She has had a notable record of performances beginning with her debut in Chicago's Kimball Hall. Since that time she has made scores of appearances from Chicago and New York to Los Angeles and San Francisco. She has been soloist with the San Francisco Symphony under the batons of Enrique Jorda and Arthur Fiedler as well as the Oakland Symphony.

Music critics and the public alike have praised her performances. "At the risk of seeming extravagant, I would call the performance just about perfect. Any famous pianist could be pleased to produce the like of it," wrote Alexander Fried of the *San Francisco Examiner*.

Presently, she resides in Claremont, California, with her husband and four children. She is a frequent performer in many cities throughout the country.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

presents

REID NIBLEY, *piano*

in

FACULTY RECITAL

8:00 p.m.

Thursday, July 1, 1976

de Jong Concert Hall

Franklin S. Harris Fine Arts Center

1975-76 Series No. 207



PROGRAM

Partita No. 4 in D Major Johann Sebastian Bach
(1685-1750)

Overture
Allemande
Corrente
Aria
Sarabande
Menuet
Gigue

Fantasie in C Major, op. 17 Robert Schumann
(1810-1856)

Durchaus phantastisch und leidenschaftlich vorzutragen
Mässig, durchaus energisch
Langsam getragen, durchweg leise zu halten

INTERMISSION

Little Sonata for Harpsichord or Piano (1960) Robert Manookin*
Rather light and capricious
Very slowly, with expression
Vigorously

Preludes for Piano George Gershwin
(1898-1937)

Allegro ben ritmato e deciso
Andante con moto e poco rubato
Allegro ben ritmato e deciso

Etude in C-sharp Minor, op. 25, no. 7 Frédéric Chopin
(1810-1849)

Scherzo in C-sharp Minor, op. 39 Frédéric Chopin

*BYU Composition Faculty

REID NIBLEY

The brilliant American pianist, Reid Nibley, began his piano study at the age of eight and performed with the Los Angeles Philharmonic at the age of seventeen. After several years of concertizing in the West, he relocated in New York City for further study followed by extensive solo, orchestral, radio and television appearances throughout the United States, Europe and Canada.

He has been the official pianist of the Utah Symphony and his recordings of four performances with this orchestra continue to receive wide critical acclaim.

As a teacher, Dr. Nibley has served on the faculties of the University of Utah, University of Southern California, and the University of Michigan where he was Acting Chairman of the Piano Department and the Doctoral Program in Piano. He is presently Pianist-in-Residence at Brigham Young University.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

presents

MALCOLM FRAGER, *piano*

in

GUEST ARTIST RECITAL

8:00 p.m.

Friday, July 2, 1976

de Jong Concert Hall

Franklin S. Harris Fine Arts Center

1975-76 Series No. 208



PROGRAM

Sonata in G Major (Hob. XVI:6) Joseph Haydn
(1732-1809)

Allegro
Minuetto
Adagio
Allegro molto

Sonata in G Minor, op. 22 Robert Schumann
(1810-1856)

So rasch wie möglich
Andantino
Scherzo: Sehr rasch und markiert
Presto

INTERMISSION

Prelude in C-sharp Minor, op. 45 Frédéric Chopin
(1810-1849)

Sonata in B Minor, op. 58 Frédéric Chopin
Allegro maestoso
Scherzo: Vivace
Largo
Finale: Presto, ma non tanto

MALCOLM FRAGER

Malcolm Frager was the winner of what *Time Magazine* termed "two of the toughest competition in music." He won first prize at both the Queen Elizabeth of Belgium International Competition in Brussels, and the Edgar M. Leventritt Competition in New York. Since that time, Mr. Frager has been at the forefront of the international music scene.

He has been soloist with the Boston Symphony, Cleveland Orchestra, New York Philharmonic and the Philadelphia Orchestra for numerous seasons. Last season he toured extensively in the United States and Europe, playing with the BBC Orchestra and Royal Philharmonic.

Recently, he has become interested in the performance of piano music on authentic early instruments, and has made several remarkable recordings of Haydn, Schubert, and Beethoven on early pianos.

The *New York Times* has stated, "there can be doubt of his place among the top pianists of his generation."

FOLLOWING MR. FRAGER'S RECITAL IN THE MAIN GALLERY

Reception for all festival participants, contestants, guest artists, and faculty. The public is invited.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

presents

JOAN BENSON, *clavichord*

in

GUEST ARTIST RECITAL

8:00 p.m.

Saturday, July 10, 1976

E-400

Franklin S. Harris Fine Arts Center

1975-76 Series No. 219



PROGRAM

Felix namque (c. 1400)* Anonymous

Praeambulum super mi (no. 233)* Anonymous
from *Das Buxheimer Orgelbuch* (c. 1460)

Villanella Wojciech Dlugoraj
(c. 1550-1619)

Coranto Jakub Polak
(c. 1545-c. 1605)

Bells of Rome Georg Wagenseil
(1715-1777)

Moderato in B-flat Major, Hob. XVI/18 Joseph Haydn
(1732-1809)

INTERMISSION

Sonata, Wq. 63/6 Carl Philipp Emanuel Bach
(1714-1788)

Allegro di molto
Adagio affettuoso e sostenuto
Fantasia

*These two works played on a clavichord built by John Altstatt according
to the specifications given by Arnault of Zwolle (15th century).

Professor Benson is a member of the music faculty at Stanford University.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

presents

SYMPHONIC WIND ENSEMBLE
AND
SYNTHESIS

K. Newell Dayley, *director*

8:00 p.m.

Thursday, October 2, 1975

de Jong Concert Hall

Franklin S. Harris Fine Arts Center

1975-76 Series No. 11



PROGRAM

SYMPHONIC WIND ENSEMBLE

Festive Overture	Dmitri Shostakovich—Hunsberger
Fantasia in G Major	Johann Sebastian Bach—Goldman
Marche écossaise	Claude Debussy—Schaefer
Chorale and Alleluia	Howard Hanson

INTERMISSION

SYNTHESIS

Hank's Opener	Hank Levy
In the Silence of the Snow	Alf Clausen
Give Me the Proof	arr. Bob Taylor*
Concertino	Dan Hearle
Maybe It'll Rub Off	arr. Tevis Laukat*
Kids Are Forever	Bob Taylor*
Bunk	JAC Redford*

*Member of Synthesis

SYMPHONIC WIND ENSEMBLE

Flutes

Pamela Robinette
Carolyn Stewart
Kathryn Paulson
Pamela Powers

Piccolo

Pam Dillon

Oboes

Jay Atwater
Marilyn Billings

English Horn

Michael Chesley

Basoons

Tevis Laukat
David Leishman

E-flat Clarinet

June Lubniewski

B-flat Clarinets

Daron Bradford
Doug Hoffman
Mike Fransom
Keith Dunford

Nan Dalton
Gaylen Smith
Marge Howard
Joni Ruckert

Alto Clarinet

Loretta Niebur

Bass Clarinet

Jan Stone

Contrabass Clarinet

Diana Pittman

Harp

Francesca Ferguson

Saxophones

Glenn Fernley
Dave Welch
Leonard Hofheins
Nancy D. Waters

French Horns

Iris Bingham
Cary Ripplinger
Nancy Billington
Stephen Davis

Cornets

Bob Taylor
John Davis
Roger Isaacs

Trumpets

Glen Flanders
Steve Snyder

Trombones

Whit Stubbs
LeeRoy Nielson
Steve Ligon

Euphoniums

Gerald MacDonald
Wayne L. VanTassell

Tubas

Bill Bigelow
Jim Ness

Timpani

Colette Kimball

Percussion

Robert Bird
Brian Richardson
Don Elkington
Mark Downward

SYNTHESIS

Woodwinds

Kirt Saville
David Welch
Tevis Laukat
Gaylen Smith
Leonard Hofheins

Trumpets

Craig Turley
Bob Taylor
Steve Snyder
John Davis
Glen Flanders

Trombones

Bryan Hofheins
Stan Watkins
Randy Thornton
JAC Redford

Tuba

Jim Ness

Keyboards

Dennis Crockett

Guitar

Dan Ferguson

Bass

Bob Rigg

Drums

Sam Foster

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

presents

THE ANCIENT INSTRUMENT ENSEMBLE

J. Homer Wakefield, *director*

The King's Entertainment

Music of the English Courts

8:00 p.m.
Wednesday, November 5, 1975

Madsen Recital Hall
Franklin S. Harris Fine Arts Center

1975-76 Series No. 39



PROGRAM

- Stantipes English
(XIII century)
bowed psaltery, tenor renaissance flute, rebec, tenor renaissance recorder, alto krummborn, tenor cornamuse
- Alas departynge is ground of woo Anon
(XV century)
voice, renaissance tenor recorder
- Paven Anon
soprano, alto, tenor renaissance recorders, bass recorder
- Tres partes in una John Munday
(-1630)
soprano and alto krummborns, tenor and bass cornamuse
- Consort Henry VIII
(1491-1547)
tenor and bass renaissance flutes, bowed psaltery
- The King's Morisk Anon
bass viola da gamba and harpsichord
- Come, let's be gone Michael East
(-1648)
two treble viols, bass viola da gamba
- The Queine of England's Paven Anon
soprano and alto krummborns, tenor and bass cornamuse
- The King's Mistress, from *Love's Triumph Through Callipalis* (1631) Anon
treble recorder, bass viola da gamba, harpsichord
- Of all Jolly pastimes Anon
two tenor voices, treble and two bass viola da gambas
- The Fairy Masque, from *Oberon* (1611) Robert Johnson
(-1633)
descant and treble recorders, bass cornamuse, harpsichord

- Suite Anthony Holborne
 Pavan (-1602)
 Galliard
 The Night Watch
 Heigh-Ho Holiday
*two treble and bass viols, alto krummborn, tenor cornamusa,
 descant, treble, tenor and bass recorders*

INTERMISSION

- Sonata in F Georg Philipp Telemann
 Allegro (1681-1767)
 Andante
 Allegro
 David Chamberlin, *treble recorder*, Paul Criddle, *guitar*

- Rotornelle, from *Dido and Aeneas* Henry Purcell
 Minuet, from *Music to Dryden's Amphitryon* (1690) (1659-1695)
 Rondo, from the *Fairy Queen* (1692)
consort of recorders

- The Earl of Salisbury, his Paven and Galliard William Byrd
 (1543-1623)
 Suzanne Stokes, *harpsichord*

- Sonata in G George Frideric Handel
 Adagio (1685-1759)
 Allegro
 Adagio
 Bourée
 Minuetto
 Joanne Andrus, *baroque flute*, Suzanne Stokes, *harpsichord*
 Jeanette Jones, *bass viola da gamba*

- Minuet, from *Suite for Recorders* Ralph Vaughan Williams
 (1872-1958)
descant, treble, tenor and bass recorders

ANCIENT INSTRUMENT ENSEMBLE

J. Homer Wakefield, *director**

Joanne Andrus, *descant and treble recorder, tenor cornamusa, soprano krummhorn, treble and bass viola da gamba, tenor renaissance flute, baroque flute*

David Baer, *voice, treble recorder, tenor and bass renaissance flutes, bass cornamusa, tenor krummhorn.*

David Chamberlin, *treble, tenor and bass recorders*

Larry Childs, *tenor renaissance recorder, treble viol, rebec*

Paul Criddle, *descant and treble recorders, guitar*

Barbara Forest, *descant and tenor recorders*

Cidney Goldsmith, *descant and treble recorders*

Debora Hamson, *descant and tenor recorders*

Kevin Johns, *treble and tenor recorders*

Jeanette Jones, *treble recorder, tenor and treble renaissance recorders, bass cornamusa, treble and bass viola da gambas*

David Laney, *voice, bass and treble recorder, alto krummhorn, bass cornamusa*

Dana Pike, *bass, treble and tenor recorders*

Tia Rix, *descant, treble, tenor and bass recorders*

Suzanne Stokes, *tenor renaissance and baroque recorders, tenor cornamusa, bowed psaltery, harpsichord*

Rozanne Warner, *descant and tenor recorders*

*This concert was prepared and directed by Joanne Andrus and Jeanette Jones.

COMING EVENTS

November 7	Symphonic Band and Women's Chorus 8:00 p.m., de Jong Concert Hall
November 12	Phyllis Curtin 8:00 p.m., de Jong Concert Hall
November 13	Deseret String Quartet 8:00 p.m., Madsen Recital Hall
November 14	Oratorio Choir 8:00 p.m., de Jong Concert Hall

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

presents

PERCUSSION ENSEMBLE CONCERT

E. HARRISON POWLEY, *conductor*

8:00 p.m.

Thursday, November 6, 1975

Madsen Recital Hall

Franklin S. Harris Fine Arts Center

1975-76 Series No. 32



PROGRAM

Dance Barbaro (1965) Phillip Lambro

Canticle No. 3 (1960) Lou Harrison

Toccata for Marimba and Percussion Ensemble (1960) Robert Kelly

Selections by BYU Marimba Ensemble
(To Be Announced)

Serenade (1967) Clifford Taylor

Intrada

Allegro

Allegro ostinato (timpani solo)

Tune: Moderato

Interlude

Danza

The Swords of Moda-Ling (1966) Gordon Peters

PERCUSSION ENSEMBLE

Bobby Bird

David Blaisdell

Mark Downward

Jay Foster

Colette Kimball

Cheryl Miner

Brian Morton

Brian Richardson

Greg Storey

Richard Tomlinson

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

presents

CHAMBER ORCHESTRA

David Dalton, *director*

8:00 p.m.

Wednesday, November 19, 1975

Madsen Recital Hall

Franklin S. Harris Fine Arts Center

1975-76 Series No. 43



PROGRAM

- Symphony No. 5 in D Major William Boyce
 Allegro ma non troppo—Allegro assai (1710-1779)
 Tempo di Gavotta
 Tempo di Minuetto
 Allegro ma non troppo
- Pavane Gabriel Fauré
 (1845-1924)
- Divertimento for String Orchestra Béla Bartók
 (1881-1945)
 Allegro non troppo
 Molto adagio
 Allegro assai

INTERMISSION

- Concerto for Piano in D Major Franz Joseph Haydn
 Vivace (1732-1809)
 Un poco adagio
 Dondo all'Ungherese: Allegro assai
 Paul Pollei, *soloist*

CHAMBER ORCHESTRA

David Dalton, *director*

<i>Violins</i>	<i>Cellos</i>	<i>Oboes</i>
Jeannine Cockerill	Debbie Birch	Arnold Pitcher
Janelle Davidson	Bonnie Gessel	Julie Bingham
Jane Hubbard	David Marsh	<i>Horns</i>
Amy Jackson	Sandra Pratt	Sherrel Steele
Ruth Monson	<i>Basses</i>	Karen Thurber
Natalie Reed	Rick Baldassin	<i>Trumpets</i>
Debbie Ranes	Susan Mathews	Brian Daw
William Schade	<i>Flutes</i>	Julie Christophersen
Mel Stott	Jilene Goodwin	<i>Timpani</i>
<i>Violas</i>	Kirt Saville	Brian Richardson
Chris John	<i>Bassoons</i>	<i>Harpsichord</i>
Kathy Simmons	Lendie Hadlock	Jeff Shumway
Campbell Story	Terri Cantrell	<i>Organ</i>
Linda Wypych	<i>Clarinets</i>	Terry Donat
	David Feller	
	David Burger	

COMING EVENTS

- November 20 Igor Oistrakh, *violinist*
 8:00 p.m., de Jong Concert Hall
- November 21 Chinese Acrobats
 8:00 p.m., Marriott Center
- November 25 Thanksgiving Assembly
 Wind Ensemble and Oratorio Choir
 10:00 a.m., Marriott Center
- November 25 Chamber Ensemble and University Chorale
 8:00 p.m., de Jong Concert Hall

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

presents

SYMPHONIC WIND ENSEMBLE

K. Newell Dayley, *director*

8:00 p.m.
Saturday, December 13, 1975
de Jong Concert Hall
Franklin S. Harris Fine Arts Center
1975-76 Series No. 81



PROGRAM

American Salute	Morton Gould
Patmos (1975)	Donald J. Young
Chorale and Alleluia	Howard Hanson
First Suite in E-flat	Gustav Holst
Chaconne	
Intermezzo	
March	

INTERMISSION

Festive Overture	Dmitri Shostakovich
Over the Hills and Far Away	Percy Grainger
Symphonic Dance No. 3	Clifton Williams

SYMPHONIC WIND ENSEMBLE

<i>Flutes</i>	Nan Dalton	Roger Isaacs
Pamela Robinette	Marge Howard	
Carolyn Stewart	Joni Ruckert	<i>Trumpets</i>
Kathryn Paulson		Glen Flanders
Pamela Powers	<i>Alto Clarinet</i>	Steve Snyder
	Loretta Niebur	
<i>Piccolo</i>	<i>Bass Clarinet</i>	<i>Trombones</i>
Pam Dillon	Jan Stone	Whit Stubbs
		LeeRoy Nielson
<i>Oboes</i>	<i>Contrabass Clarinet</i>	Steve Ligon
Jay Atwater	Diana Pittman	
Marilyn Billings		<i>Euphoniums</i>
	<i>Saxophones</i>	Gerald MacDonald
<i>English Horn</i>	Glenn Fernley	Wayne L. VanTassell
Michael Chesley	Gaylen Smith	
	Leonard Hofheins	<i>Tubas</i>
<i>Bassoons</i>	Nancy D. Waters	Bill Bigelow
Tevis Laukat		Jim Ness
David Leishman		
	<i>French Horns</i>	<i>Timpani</i>
<i>E-flat Clarinet</i>	Iris Bingham	Colette Kimball
June Lubniewski	Cary Ripplinger	
	Nancy Billington	<i>Percussion</i>
<i>B-flat Clarinets</i>	Stephen Davis	Robert Bird
Daron Bradford		Brian Richardson
Doug Hoffman	<i>Cornets</i>	Don Elkington
Mike Fransom	Bob Taylor	Mark Downward
Keith Dunford	John Davis	

COMING EVENTS

December 16	Symphony Orchestra and Male Chorus 8:00 p.m., de Jong Concert Hall
January 6	<i>The Nutcracker</i> —Ballet West 8:00 p.m., de Jong Concert Hall

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
Department of Music

presents

DESERET STRING QUARTET

Percy Kalt, *violin*

David Dalton, *viola*

Barbara Williams, *violin*

Suzanne McIntosh, *cello*

8:00 p.m.
Tuesday, January 13, 1976
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

1975-76 Series No. 90



PROGRAM

Italian Serenade in E Major Hugo Wolf
(1860-1903)

Divertimento in E-flat Major, K. 563 Wolfgang Amadeus Mozart
(1756-1791)

Allegro
Adagio
Menuetto: Allegretto
Andante
Menuetto: Allegretto
Allegro

INTERMISSION

Quartet No. 1 in E Minor (From My Life) Bedřich Smetana
(1824-1884)

Allegro vivo appassionato
Allegro moderato a la Polka
Largo sostenuto
Vivace

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

presents

SYMPHONIC WIND ENSEMBLE

K. Newell Dayley, *director*

8:00 p.m.
Tuesday, March 23, 1976
de Jong Concert Hall
Franklin S. Harris Fine Arts Center
1975-76 Series No. 140



PROGRAM

Canzona Peter Mennin
(1923-)

Water Music Suite George Frideric Handel
(1685-1759)

Allegro
Air
Minuet
Hornpipe
Finale

Symphony in B-flat Paul Hindemith
(1895-1963)

Moderately fast, with vigor
Andantino grazioso; fast and gay
Fugue. Rather broad; fast, energetic

INTERMISSION

Siegessinfonie Ludwig van Beethoven
(1770-1827)

Andante et Allegro J. Ed. Barat
Gerald Macdonald, *euphonium soloist*

Praise To The Lord Vaclav Nelhybel
(1919-)

SYMPHONIC WIND ENSEMBLE

K. Newell Dayley, *director*

Flutes

Pamela Robinette
Lorinda Hess
Kathryn Paulson
Sharon Reed

Piccolo

Pamela Dillon

Oboes

Jay Atwater
Marilyn Billings

English Horn

Michael Chesley

Bassoons

Tevis R. Laukat
David Leishman

Contrabassoon

Nancy D. Waters

E-flat Clarinet

June Lubniewski

B-flat Clarinets

Daron Bradford
Carolyn Johnson
Budge T. Porritt, Jr.

Loretta Niebur

Nan Dalton

Margy Howard

Alto Clarinet

Karin Allen

Bass Clarinet

Michael B. Franson

Contrabass Clarinet

Keith M. Dunford

Alto Saxophones

Glenn A. Fernley
Gaylen Smith

Tenor Saxophone

Dave Carlson

Baritone Saxophone

Nancy D. Waters

French Horns

Stephen Davis
Mark Brown
William R. Hill, Jr.
Nancy Billington

Cornets

Bob Taylor
Brook Richan
Ken Avery

Trumpets

Glen A. Flanders
Roger Isaacs

Trombones

Brent E. Johnson
LeeRoy Nielson
Steven R. Ligon

Euphoniums

Gerald Macdonald
Shawn McCausland

Tubas

James Ness
Greg Roland Smith

Timpani

Brian Richardson

Percussion

Bobby Bird
Mark Downward
Collette Kimball
Richard Tomlinson

COMING EVENTS

March 25

Chamber Orchestra
8:00 p.m., Madsen Recital Hall

March 26

Women's Chorus
8:00 p.m., Madsen Recital Hall

March 27

Berlin String Quartet
8:00 p.m., Madsen Recital Hall

April 1

April Fool's Concert
8:00 p.m., de Jong Concert Hall

April 2 and 3

Declaration, National Theatre Company
8:00 p.m., de Jong Concert Hall

April 7

Symphonic Band
8:00 p.m., de Jong Concert Hall

April 8

Deseret String Quartet
8:00 p.m., Madsen Recital Hall

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

presents

CHAMBER ORCHESTRA

David Dalton, *director*

in a concert of

AMERICAN MUSIC

8:00 p.m.
Thursday, March 25, 1976
de Jong Concert Hall
Franklin S. Harris Fine Arts Center
1975-76 Series No. 131



PROGRAM

Fantasy on a Hymn by Justin Morgan (1947) Thomas Canning
(1914-)

Appalachian Spring Suite (1944) Aaron Copland
(1900-)

INTERMISSION

Presentation to Dr. Pauline Alderman

Foundations (1976) David Sargent
(1941-)

Inception
Expansion

(First Performance)
Ivan Crosland, *narrator*
Modern Dancers, Dee Winterton, *director*

Scherzo fantasque for Piano and Orchestra (1948) Ernest Bloch
(1880-1959)

Anne Christensen Bunker, *soloist*

Thomas Canning, formerly affiliated with the Eastman School of Music, teaches composition at the University of West Virginia. *Fantasy* is based on the hymn "Amanda" by Justin Morgan, an American contemporary of another colonial composer of note, William Billings. Famous as a breeder of horses, he is best known for the Morgan horse which bears his name. The work, written for two solo string quartets and string orchestra, opens with the violas stating the hymn tune. The theme returns at the end.

* * * *

Aaron Copland, often referred to as the "dean of American composers," was asked how one writes American music. "Live in America and compose," came the answer. He has ingratiated himself to concert audiences through such frequently performed works as *Billy the Kid*, *Rodeo*, *El Salón Mexico*, and *Appalachian Spring*. The latter was composed for the Martha Graham Dance Company. Although the suite is usually heard in the version for large orchestra, it is the small ensemble heard tonight that the composer had in mind for the ballet. The scene is a pioneer celebration in a newly built Pennsylvania farm house at the beginning of the last century. The music quotes only one Shaker hymn, "Simple Gifts," but conveys the spirit of early American devotion and spirit throughout.

* * * *

At the request of David Dalton, David Sargent wrote *Foundations* for the BYU Chamber Orchestra to be performed during the 1976 Mormon Arts Festival. Dr. Sargent is a native of Springville and an alumnus of BYU. He received his doctorate at the University of Illinois, taught at Eastman School of Music, and is presently on the faculty at Ohio University. The two-part text was written by Dr. Marshall Craig of the English Department. To a considerable degree, the work is improvisatory and uses untraditional instrumental techniques such as tapping on the backs of stringed instruments and glissandoing with car keys on piano strings. A host of colorful sounds are conjured up by the orchestra.

* * * *

Ernest Bloch was born in Switzerland but lived most of his life in the United States. A highly respected composer, he was also an inspiring teacher of some of this country's most recognized composers, including LeRoy Robertson, former member of the BYU faculty and composer of the *Book of Mormon Oratorio*. Soloist Anne Christensen Bunker, a winner in this year's concerto competition, is a senior in Music Performance and studies with Robert Smith. She has performed with the Midland-Odessa Orchestra and twice with the Utah Symphony. Anne placed first at the National Young Artist Competition in both high school and college divisions. Her parents are Mr. and Mrs. Phillip Christensen of Provo.

CHAMBER ORCHESTRA

Dr. David Dalton, *director*

Violins

Janelle Davidson
Tara Hardy
Jane Hubbard
Amy Jackson
Ruth Monson
Natalie Reed
Debbie Ranes
William Schade
Mel Stott

Violas

Linda Duncan
Mike Johnson
Kathy Simmons
Campbell Story

Cellos

Debbie Birch
Bonnie Gessel
David Marsh
Sandra Pratt

Basses

Rick Baldassin
Susan Mathews

Piccolo

Lee Ann Dalton

Flutes

Jilene Goodwin
Kirt Saville

Oboes

Arnold Pitcher
Julie Bingham

English Horn

Marcus Merrill

Clarinets

David Feller
David Burger

Bass Clarinet

Daron Bradford

Bassoons

Glenda Hadlock
Terri Cantrell

Horns

Sherrel Steele
Mark Brown
Karen Thurber
Carol Avery

Trumpets

Brian Daw
Craig Allen
Roger Isaacs

Trombones

Brian Hofheins
Brent Johnson
Greg Smith

Tuba

Jim Ness

Percussion

Mark Downward
Robert Bird
Craig Phelps

Harp

Sarah Wilcox

MODERN DANCERS

Dee Winterton, *director*

Gary Hopkinson, *technical director*

Paul Larsen, *lighting*

Wendy Kammerle
Kelly Roth
Wynn Stoddard
Kim Sullivan

Jean Ann Wellisch
Henry Bailey
Dawn Ann Mortensen

COMING EVENTS

March 26

Women's Chorus

8:00 p.m., Madsen Recital Hall

March 27

Berlin String Quartet

8:00 p.m., Madsen Recital Hall

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

presents

THE ANCIENT INSTRUMENT
ENSEMBLE

All in a Garden Green

8:00 p.m.
Friday, March 26, 1976
Giles Museum E-400
Franklin S. Harris Fine Arts Center
1975-76 Series No. 154



PROGRAM

- Summer is icumen in (Reading Rota) Unknown
(c. 1240-?)
*soprano and tenor Renaissance recorders, rebec, tenor and
bass cornamuse, bass viola da gamba*
- Organum In Perotinus Style
(c. 1200)
*soprano krummborn, alto Renaissance recorder, bass
cornamuse*
- Ivy is good, from *Musica Britannica* Anonymous
*voice, tenor cornamuse, tenor Renaissance recorder, great
bass recorder*
- Virelai: Fines amouretes Adam de la Halle
(c. 1230-1288)
alto Renaissance recorder, voice, bass gamba, troubadour harp
- Green groweth the holly Henry VIII
(1491-1547)
soprano and alto krummborns, tenor cornamuse
- All in a garden green, from *The Dancing Master* Anonymous
(1650)
treble and two bass violas da gamba
- I pricked myself with a thorn Mikolaj Z Krakowa
(15th-16th C.)
*sopranino recorder, soprano Renaissance recorder
tenor cornamuse, bass cornamuse, percussion*
- Ah Robin, gentle Robin William Cornyshe
(c. 1468-1523)
*alto Renaissance recorder, tenor cornamuse, bass
viola da gamba*
- Fruit of Love Anthony Holborne
(d. 1602)
- Honie suckle Anthony Holborne
- Marie-gold Anthony Holborne
*consort of five recorders, two alto krummborns, tenor
cornamuse, two bass gambas*

- The nightingale in silent night Thomas Bateson
(c. 1570-1630)
two soprano recorders, alto and tenor recorders
- The leaves be green Elway Bevin
(c. 1565-c. 1640)
tenor cornamuse, two bass gambas
- Il grillo Thomas Morley
(1557-c. 1602)
soprano and alto recorder
- Now hath flora (1607) Thomas Campion
(1567-1620)
two voices, harpsichord, bass gamba
- Barley-break William Byrd
(1543-1623)
consort of four recorders
- It was a lover and his lass Thomas Morley
voice, harpsichord, bass gamba
- Pea picking Anonymous
alto recorder, harp
- The carman's whistle William Byrd
- La gemissante Jean François Dandrieu
(1682-1738)
harpsichord
- Le moucheron (The Gnat) François Couperin
(1668-1733)
soprano recorder, harpsichord
- Le Jasmin Anonymous
two alto recorders
- Les Coucous Benevoles François Couperin
troubadour harp
- Tune of the canary bird, from *The Bird Fancier's Delight* Anonymous
sopranino recorder
- Frog galliard Anonymous
*two voices, treble viol, alto recorder, bass
gamba, harpsichord*

ANCIENT INSTRUMENT ENSEMBLE

J. Homer Wakefield, *director**

Joanne Andrus, *sopranino, soprano, alto, tenor recorders, soprano krummhorn, bass viola da gamba*

David Baer, *sopranino, alto recorders, tenor and bass Renaissance flutes, alto and tenor krummhorns, voice*

Larry Childs, *rebec, treble viol, percussion*

Jeanette Jones, *bass viola da gamba, alto recorder, voice, percussion*

David Laney, *soprano, alto, bass, and great bass recorders, alto krummhorn, bass cornamuse, voice*

Suzanne Stokes, *soprano and tenor recorders, harpsichord, tenor cornamuse, bowed psaltery*

Laurie Andrus, *troubadour harp, alto recorder, percussion*

*This concert was prepared and directed by Joanne Andrus and Jeanette Jones.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

presents

STRING ORCHESTRA

Campbell Story, *conductor*

6:30 p.m.
Friday, April 2, 1976
Orchestra Room E-250
Franklin S. Harris Fine Arts Center
1975-76 Series No. 150



PROGRAM

Water Music George Frideric Handel—Douglas
(1685-1759)

Finale: Allegro

Ukrainian Suite Quincy Porter
(1897-1966)

Largo

Allegro moderato

Andante con moto

Presto

Andante

Allegro

Concerto Grosso No. 12 (La Follia) Francesco Geminiani—Mortari
(1687-1762)

Holberg Suite, op. 40 Edvard Grieg
(1843-1907)

Prelude

Sarabande

Gavotte—Musette

Air

Rigaudon

STRING ORCHESTRA

Campbell Story, *conductor*

Violins

Joy Baadsgaard

Debora Hamson

Marcie Oakes

Patty Perkins

Cathy Petersen

Becky Radmall

Gerri Roehr

Laura Tanner

Vonnie Uchtyl

Violas

Linda Andrews

Pam Brown

Karen Westland

Cellos

Cindy Burnham

Cecily Carter

Deann Nilsson

String Basses

Robin Hall

Annette Parkinson

Piano

Cindy Burnham

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

presents

SYMPHONIC BAND

BYU TROMBONE CHOIR
BYU EUPHONIUM-TUBA QUARTET

Daniel F. Bachelder, *director*

8:00 p.m.
Wednesday, April 7, 1976
de Jong Concert Hall
Franklin S. Harris Fine Arts Center
1975-76 Series No. 167



PROGRAM

Festive Overture, op. 96 Dmitri Shostakovich—Hunsberger
(1906-1975)

Toccata Girolamo Frescobaldi—Slocum
(1583-1643)

Suite No. 2 in F for Military Band Gustav Holst
(1874-1934)

March

Song without Words—"I'll love my love"

Song of the Blacksmith

Fantasia on the "Dargason"

Symphonic Band

INTERMISSION

Lo, How a Rose E'er Blooming Michael Praetorius—Myers
(1571-1621)

Chorale Prelude No. 8

("Lo, How a Rose E'er Blooming") Johannes Brahms
(1833-1897)

"Achieved is the Glorious Work," from *The Creation* Franz Joseph Haydn
(1732-1809)

BYU Euphonium-Tuba Quartet

Canzon quarti toni Giovanni Gabrieli
(1557-1612)

Symphonic Band Brass with BYU Trombone Choir

"Contrapunctus I," from *Art of Fugue* Johann Sebastian Bach—Smith
(1685-1750)

Drei Equale fur vier Posaunen Ludwig van Beethoven
(1770-1827)

BYU Trombone Choir

Amparito Roca ("Spanish March") Jaime Texidor—Winter

Irish Tune from County Derry Percy Grainger
(1882-1961)

Jericho ("Rhapsody for Band") Morton Gould
(1913-)

Symphonic Band

SYMPHONIC BAND

Flutes

Susie Preston*
Tana Caan
Grace Ishimoto
Anita Knight
Sherrie Sorensen
Marilee Smith
Lori Lewis

Piccolo

Nadine Baird

Oboes

Juli Halverson*
Don Swain
Daniel Beggs

English Horn

Daniel Beggs

Bassoon

Hollis Thompson

E-flat Clarinet

Cristina Rae Newcomer

B-flat Clarinets

Jean Voyles*
Lamont Everett
Craig Nytech
Melissa Porter
Leonard Hofheins
Jenny Bosen
Laura Welburn
Wayne McBride
Kevin Jepperson
Connie Lynn Laird
Wendy Morris

Bass Clarinet

Judy Wolter

Alto Sax

Kathleen Day

Tenor Sax

Leonard Hofheins

Baritone Sax

Nancy D. Waters

French Horns

Gary Simmons*
Harold Sellers
Mark Brown
Laurie McCausland
Karen Thurber

Cornets

Dave Rencher*
Neil R. Harris
David Toone
Gary Caldwell
Bonnie Oberg
Chris Patrick
Kay Jex
Cheryle Wingfield

Trumpets

Brad Collins*
Nelson Harris

Trombones

Jeff Zeiner*
Kris Skinner*
Herb Pyne

Ken Baldwin

Roger Mitchell

Sandie Henderson

Euphoniums

Shaun McCausland*
Art Carson

Tubas

Lynn Gordon*
Loran Bird

Percussion

Craig Allen*
Dan James
Bobby Bird
Richard Tomlinson
Brian Richardson

BYU TROMBONE CHOIR

Brian Hofheins
Randy Thornton
Ken Baldwin
Gerald Macdonald
Roger Mitchell
Brent Jonson
Lee Roy Nielson
Ronald Hunt
Stan Watkins

BYU EUPHONIUM-

TUBA QUARTET

Gerald Macdonald
Shaun McCausland
James Wess
Daniel F. Bachelder

*Section Leaders

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

presents

PHILHARMONIC ORCHESTRA

Ralph G. Laycock, *director*

with the
Deseret String Quartet
Clayne Robison, *baritone*
Chris Giles, *piano*

8:00 p.m.
Friday, April 9, 1976
de Jong Concert Hall
Franklin S. Harris Fine Arts Center
1975-76 Series No. 166



PROGRAM

Symphony 1 Mary Lou Prince
Lively

Adagio for Strings, op. 11 Samuel Barber
(1910-)

Symphony for Large Orchestra (*Trilogy*) Leroy Robertson
(1896-1971)
Grave—allegro e poco moderato
Largo ma non troppo
Allegro non troppo

INTERMISSION

Concerto Spirituoso no. 4, for String Quartet,
Voice, and Orchestra Vaclav Nelhybel
(1919-)

Deseret String Quartet

Percy Kalt, *violin*

Barbara Williams, *violin*

Clayne Robison, *baritone*

David Dalton, *viola*

Suzanne McIntosh, *cello*

Rhapsody on a Theme of Paganini
for Piano and Orchestra, op. 43 Sergei Rachmaninoff
(1873-1943)

Chris Giles, *piano soloist*

Miss Prince wrote Symphony 1 as a thesis project while a candidate at BYU for the Master of Arts degree in Music Theory with an emphasis in composition. The work consists of three movements, the first of which is being presented this evening.

* * * * *

The Adagio originated as the slow movement of Barber's String Quartet in B Minor and was extracted by Arturo Toscanini for performance in 1938 by the NBC Symphony. In this form, as played by a full orchestra string section, it has received world-wide acclaim.

* * * * *

Trilogy was written during 1938-1939 while the late composer was chairman of the Music Department of Brigham Young University and Dr. Laycock was a student in his classes. In 1947 it won the Reichhold Award of \$25,000 in competition with four hundred other orchestra scores submitted by composers throughout the Western world. We are honored to have members of the Robertson family with us this evening.

* * * * *

The Czech-American composer Vaclav Nelhybel wrote Concerto Spirituoso no. 4 as a gesture of friendship for, and dedicated it to Ralph G. Laycock, the Philharmonic Orchestra, and the Deseret String Quartet. Dr. Laycock has assisted in bringing to their initial performance several of Mr. Nelhybel's works, including the premiere of *Dies Ultima* given in this hall a few years ago. The present opus consists of a set of variations built upon two ideas: the musical motif B-A-C-H and the hymn "Oh Sacred Head Now Wounded." The latter is heard in snatches throughout the work, and near the end is sung in complete form with the words:

Be near when I am dying, oh show Thy Cross to me!
And, for my succor flying, come, Lord, to set me free.
These eyes, new faith receiving, from Thee shall never move;
For he who dies believing dies safely in Thy love.

In addition, the composer asks for the opening and closing quartet music and the vocal solo to be performed by playing previously recorded material.

* * * * *

Rhapsody was written in 1934 and first performed, with Rachmininoff as soloist, by the Philadelphia Orchestra in November of the same year. Cast as a set of brilliant variations on the famous violin theme of Paganini, the work achieves great contrast in structure and color, not the least effective of which is the daring combination of thematic elements with the old *Dies irae* chant borrowed from the liturgy of the Requiem Mass.

Chris Giles, a performance major from Tarzana, California, is in his junior year as a student of Dr. Reid Nibley. His appearance this evening comes as a result of his being first place winner in the annual concerto auditions. Among his several other such honors, he recently won first place in the division competition sponsored by the Music Teachers' National Association.

PHILHARMONIC ORCHESTRA

First Violins

Ruth Monson,
concertmaster
Amy Jackson,
asst. concertmaster
Jeannine Cockerill
Robert Evans
Christine Hansen
Tara Hardy
Cory Horman
Jane Hubbard
Kristine Johnson
Marcia Perona
Natalie Reed
William Schade
Jeff Shumway

Second Violins

Janelle Davidson,
principal
Julie Adams
Stacey Benson
Sheila Burger
Susan Hilton
Susan Jones
Robin Kay
Mary Hemingway
Julie Ann Powell
Lois Romney
Vickie Sorenson
Susan South
Brett Spencer

Violas

Kathy Simmons,
principal
Campbell Story
Toni Coleman
Linda Duncan
Karen Hammond
Ann Mathews

Cellos

David Marsh,
principal

Bonnie Gessel

Karen Evans
Kim Kay
Monica Jensen
Connie Loveless
Alessandra Pratt
Milton Thibault
Sheri Webb
Kent Williams

Basses

Rick Baldassin,
principal
Susan Mathews
Martell Morrison
Jill Rigg
Mark Zenger

Piccolos

Lee Ann Dalton
Jilene Goodwin

Flutes

Christine Watts
Terry Bradley
Lee Ann Dalton
Jilene Goodwin

Oboes

Markus Merrill
Arnold Pitcher
Julie Bingham

English Horn

Markus Merrill
Julie Bingham

Clarinets

Daron Bradford
David Burger
Carolyn Johnson

Bass Clarinet

Diana Pittman

Bassoons

Lendy Hadlock
Teri Cantrell
Nancy Waters

Contrabassoon

Brad Whitney

French Horns

Sherell Steele
Douglas Furr
Karen Thurber
Carol Avery

Trumpets

Julie Christofferson
John Davis
Steven Snyder

Trombones

Randall Thornton
John Hawkins

Bass Trombone

Gerald Macdonald

Tuba

James Ness

Harp

Francesca Ferguson

Timpani

Mark Downward

Percussion

Bobby Bird
Brian Richardson
Craig Phelps
Richard Tomlinson

Piano

Rex Woods

Celesta

Melinda Moody

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

presents

SYMPHONY ORCHESTRA

Lawrence Sardoni, *conductor*

David Dalton, *viola soloist*

8:00 p.m.
Thursday, April 15, 1976
de Jong Concert Hall
Franklin S. Harris Fine Arts Center
1975-76 Series No. 178



PROGRAM

Prelude to *Die Meistersinger von Nürnberg* Richard Wagner
(1813-1883)

Dale Monson, *conductor*

Concerto for Viola and Orchestra op. posth. Béla Bartók
(1881-1945)

(Prepared from the composer's original manuscript
by Tibor Serly)

Moderato
Adagio religioso
Allegro vivace

David Dalton, *viola*

INTERMISSION

Symphony No. 8 in G Major, op. 88 Antonin Dvořák
(1841-1904)

Allegro con brio
Adagio
Allegretto grazioso
Allegro ma non troppo

ORCHESTRA PERSONNEL

Lawrence Sardoni, *musical director*

First Violins
Robert Hatch,
concertmaster
De Layne Millet,
asst. concertmaster

Irene Ball
Ann Bingham
Ned Black
Patti Britton
Tammy Campbell
Kathy Coleman
Christine Cook
Debbie Dayton
Clare Denton
Hernan Felix
Jane Grossnickle
Jan Hemingway
Robin Litster
Sylvia McAleer
Michelle Milne
Lori Potter
Angela Valentine
Robin Zenger

Second Violins
Patti Peterson,
principal
Teresa Nielson
Janene Allen
Nancy Bashore
Karen Biehl
Aleta Bolton
Patricia Bown
Jon Christensen
Sara Clark
Mark Dunn
Christine Hohmann
Brian Holt
June Keller
Dale Mecham
Wanda Norvell
Rita Shiel
Gwen Stephensen

Violas
Laura Bagshaw,
principal
Laurie Andrus
Janell Bemis
Todd Compton
Jan Crosland
Coralie Hardman
Mary Ann Hemphill
Gerald Olsen
Sue Anne Olsen
Liz Rhodes
Sue Ship

Cellos
Kathy Shurtliff,
principal
Becky Stringham
Julie Brown
Susan Faux
Marilee Flint
Harold Larsen
Loretta Niebur
Betty Slagle
Barbara Williams

Basses
Diane Cooper
Adrienne Foster
Bob Lee
Dee Ann Loveland
John Mason
Vance Theodore

Flutes
Carole Sue Jeppson
Pamela Powers
Barbara Shpack
Eileen Erickson

Piccolo
Eileen Erickson

Oboes
Julie Bingham
Cyndee Manley

English Horn
Julie Bingham

Clarinets
Karen Kirkham
Jerry Clark
Jean Voyles

Bassoons
Brad Whitney
Ron Belnap

French Horns
Nancy Billington
Michal Moncur
Mark Eddington

Trumpets
Glen A. Flander
Roger Isaacs
Gary Caldwell

Trombones
Brent Johnson
O. Lynn Decker
John Duncan

Tuba
James Ness

Timpani
Everett Jay Foster

Percussion
David Blaisdell
Brian Morton

Harp
Sarah Wilcox

BRIGHAM YOUNG UNIVERSITY

Lyceum Series

presents

LOS INDIOS TABAJARAS

8:00 p.m.
Thursday, September 25, 1975
de Jong Concert Hall
Franklin S. Harris Fine Arts Center
1975-76 Series No. 8



PROGRAM

I

FOLKLORE AND POPULAR

El Camino del Indio	Athualpa Yupanqui
Baia	Ari Barroso
La Cumparcita	Matos Rodriquez
Fiesta Linda	Luis Bahamond
Pajaro Campaña	F. Perez Cardoso
Los Indios Danzan	Nato Lima
Over the Rainbow	Harold Arlen
Sunrise Serenade	Frank Carle
Kirisame No Naka	Nato and Michiko Lima
Song from Pilipina	Manuel Villar
Stardust	Hoagy Carmichel
Alma Llanera	Pedro Elias-Gutierrez

INTERMISSION

II

CLASSIC

Prelude, op. 3, no. 2	Sergei Rachmaninoff
Nocturne, op. 9, no. 2	Frédéric Chopin
Serenata Española	Malatz
Banjo and Fiddle	William Kroll
Valse, op. 64, no. 2	Frédéric Chopin
Air for G Strings	Johann Sebastian Bach
Fantasie Impromptu	Frédéric Chopin
Recuerdos de la Alhambra	F. Tarraga
La Ronde des Lutins	A. Bazini

COMING EVENTS

September 30	Suzuki Talent Education 7:00 p.m., de Jong Concert Hall
October 2	Symphonic Wind Ensemble 8:00 p.m., de Jong Concert Hall
October 7	Janos Starker 8:00 p.m., de Jong Concert Hall

BRIGHAM YOUNG UNIVERSITY

Lyceum Series

presents

JANOS STARKER, cellist

8:00 p.m.
Tuesday, October 7, 1975
de Jong Concert Hall
Franklin S. Harris Fine Arts Center
1975-76 Series No. 9



PROGRAM

Sonata No. 6 in A Major Boccherini

Sonata in D Major, op. 78 Brahms

INTERMISSION

Suite No. 3 in C Major for Solo Cello Bach

First Rhapsody (1928) Bartok

COMING EVENTS

October 9	Dolmetsch Early Music 8:00 p.m., Madsen Recital Hall
October 10	Homecoming Concert Philharmonic and A Cappella 8:00 p.m., de Jong Concert Hall
October 16	David Randall, <i>clarinetist</i> 8:00 p.m., Madsen Recital Hall
October 23	Robert Downs, <i>baritone</i> 8:00 p.m., Madsen Recital Hall

BRIGHAM YOUNG UNIVERSITY

Lyceum Series

presents

CARL DOLMETSCH AND
JOSEPH SAXBY

Authentic interpretations of early modern music,
played on instruments of the period

8:00 p.m.

Thursday, October 9, 1975

Madsen Recital Hall

Franklin S. Harris Fine Arts Center

1975-76 Series No. 14



PROGRAM

Sonata in A Minor for Alto Recorder and Harpsichord	George Frideric Handel (1685-1759)
Larghetto	
Allegro	
Adagio	
Allegro	
Song Tune in G Minor (tenor recorder)	Henry Purcell (1659-1695)
Spagnoletta (bass recorder)	Anon, 16th century
Le Rossignol en amour (sopranino recorder)	François Couperin (1668-1733)
Aria con divisioni (soprano recorder)	Nicola Matteis (17th-18th century)
Rondeau et Gigue	J. F. d'Andrieu (1682-1738)
Sonata (Minuet) in B-flat, K. 440	Domenico Scarlatti (1685-1757)
Harpsichord	
Menuet e Boure for Alto Recorder and Harpsichord (1736)	P. Prowo (18th century)

INTERMISSION

Ayre	John Jenkins (1592-1678)
Deux Menuets	Marin Marais (1656-1728)
Siciliana and Minuetto	K. F. Abel (1725-1787)
Treble viol	

Partita No. 5 in E Minor for Soprano Recorder and Harpsichord	George Philipp Telemann (1681-1767)
Andante	
Vivace	
Siciliana	
Vivace	
Gigue	

13th Century Dance Tune	Anon, 13th century
The Old Man	Highland Scottish 16th century
Rebec and Tambourin	

Meditazioni sopra Coeurs Désolés (1949)	Edmund Rubbra (1901-)
The White-throated Warbler (1965)	Nigel Butterley
Plaint (1971)	Colin Hand
Tarantella (1958)	Gordon Jacob (1895-)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Lyceum Series

presents

THE JERUSALEM SYMPHONY ORCHESTRA

YEHUDA FICKLER, *director*

LUKAS FOSS, *chief conductor & musical advisor*

8:00 p.m.

Thursday, October 30, 1975

Willard J. Marriott Center

1975-76 Series No. 25



PROGRAM

Symphony for Orchestra	Salomone Rossi—Foss (1587-1630)
Meditation on a Drama	Tzvi Avni (1927-)
Masque, from <i>The Age of Anxiety</i>	Leonard Bernstein (1918-)
Gregory Haimofsky, <i>piano soloist</i>	

INTERMISSION

Symphony No. 4	Gustav Mahler (1860-1911)
Bedächtig In gemächlicher bewegung Ruhevoll Sehr behaglich	
Cilla Grossmeyer, <i>soprano soloist</i>	

SHERMAN PITLUCK, *Paragon International Presentations, Inc.*
HERBERT WASSERMAN, *executive producer*
ISRAEL BROADCASTING AUTHORITY
M. SMOIRA-COATN, *musical director*

COMING EVENTS

October 31	
November 1, 4 & 5	<i>Falstaff</i> by Giuseppe Verdi 8:00 p.m., de Jong Concert Hall
November 7	Symphonic Band and Women's Chorus 8:00 p.m., de Jong Concert Hall
November 12	Phyllis Curtin 8:00 p.m., de Jong Concert Hall

This event is co-sponsored by the Department of Music and the
Associated Students of BYU

THE COMMUNITY CONCERT ASSOCIATION



*Season 1975-76
presents*

PHYLLIS CURTIN

SOPRANO

RYAN EDWARDS, *Pianist*

COMMUNITY CONCERTS

a division of

COLUMBIA ARTISTS Management Inc.

165 West 57th Street, New York, N.Y. 10019

PROGRAM

I

Twelve Poems of Emily Dickinson *Copland*
(performed in honor of the composer's 75th birthday)

Nature, the gentlest mother
There came a wind like a bugle
Why do they shut me out of Heaven?
The world feels dusty
Heart, we will forget him!
Dear March, come in!
Sleep is supposed to be
When they come back
I felt a funeral in my brain
I've heard an organ talk sometimes
Going to Heaven!
Because I would not stop for Death

INTERMISSION

II

From Sneden's Landing Variations (text by Frank O'Hara)	}	<i>Thomson</i>
Courtship of the Mongly Bongly Bo (text by Edward Lear)		

III

Three Poems of Paul Goodman What sparks and wiry cries The Midnight Sun The Tulip Tree	}	<i>Rorem</i>
Youth, day, old age and night (text by Walt Whitman)		
See how they love me (text by Howard Moss)		
The Serpent (text by Theodore Roethke)		

PROGRAM NOTES

Twelve Poems of Emily Dickinson

Aaron Copland

1.

Nature, the gentlest mother impatient of no child, the feeblest or the waywardest—her admonition mild

in forest and the hill by traveller is heard, restraining rampant squirrel or too impetuous bird.

How fair her conversation, a summer afternoon—her household, her assembly; and when the sun goes down

her voice among the aisles incites the timid prayer of the minutest cricket, the most unworthy flower.

When all the children sleep she turns as long away as will suffice to light her lamps; then, bending from the sky,

with infinite affection and infiniter care, her golden finger on her lip, wills silence everywhere.

2.

There came a wind like a bugle; it quivered through the grass, and a green chill upon the heat so ominous did pass. We barred the windows and the doors as from an emerald ghost; the doom's electric mocassin that instant passed on a strange mob of panting trees, and fences fled away, and rivers where the houses ran the living looked that day. The bell within the steeple wild the flying tidings whirled.

How much can come and much can go, and yet abide the world!

3.

Why do they shut me out of Heaven? Did I sing too loud? But I can sing a little minor, timid as a bird.

Wouldn't the angels try me just once more? Just see if I troubled them—but don't shut the door!

Oh, if I were the gentlemen in the white robes, and they were the little hand that knocked—could I forbid?

4.

The world feels dusty when we stop to die; we want the dew then, honors taste dry.

Flags vex a dying face, but the least fan stirred by a friend's hand cools like the rain.

Mine be the ministry when thy thirst comes, dews of thyself to fetch and holy balms.

5.

Heart, we will forget him! You and I, tonight! You may forget the warmth he gave, I will forget the light.

When you have done, pray tell me, that I my thoughts may dim; haste! lest while you're lagging I may remember him!

6.

Dear March, come in! How glad I am! I looked for you before. Put down your hat—you must have walked—how out of breath you are! Dear March, how are you? And the rest? Did you leave Nature well? Oh, March, come right upstairs with me, I have so much to tell!

I got your letter, and the bird's; the maples never knew that you were coming—I declare, how red their faces grew! But, March, forgive me—and all those hills you left for me to hue; there was no purple suitable, you took it all with you.

Who knocks? That April! Lock the door! I will not be pursued! He stayed away a year, to call when I am occupied. But trifles look so trivial as soon as you have come, that blame is just as dear as praise and praise as mere as blame.

7.

Sleep is supposed to be, by the souls of sanity, the shutting of the eye.

Sleep is the station grand down which on either hand the hosts of witness stand!

Morn is supposed to be, by people of degree, the breaking of the day.

Morning has not occurred! That shall aurora be east of eternity;

one with the banner gay, one in the red array—that is the break of day.

8.

When they come back, if blossoms do—I always feel a doubt if blossoms can be born again when once the art is out.

When they begin, if Robins do—I always had a fear I did not tell, it was their last experiment last year.

When it is May, if May return—has nobody a pang that on a face so beautiful we might not look again?

If I am there—one does not know what party one may be tomorrow—but if I am there I take back all I say!

9.

I felt a funeral in my brain, and mourners, to and fro, kept treading, treading, till it seemed that sense was breaking through.

And when they all were seated, a service like a drum kept beating, beating, till I thought my mind was going numb.

And then I heard them lift a box, and creak across my soul with those same boots of lead, again. Then space began to toll

as all the heavens were a bell, and Being but an ear, and I and silence some strange race, wrecked, solitary, here.

10.

I've heard an organ talk sometimes in a cathedral aisle and understood no word it said, yet held my breath the while.

And risen up and gone away a more Bernardine girl, and know not what was done to me in that old hallowed aisle.

11.

Going to Heaven! I don't know when, pray do not ask me how—indeed I'm too astonished to think of answering you! Going to Heaven! How dim it sounds! And yet it will be done as sure as flocks go home at night unto the shepherd's arm!

Perhaps you're going too! Who knows? If you should get there first, save just a little place for me close to the two I lost! The smallest "robe" will fit me, and just a bit of "crown"; for you know we do not mind our dress when we are going home.

I'm glad I don't believe it, for it would stop my breath, and I'd like to look a little more at such a curious earth! I am glad they did believe it

whom I have never found since the mighty autumn afternoon I left them in the ground.

12.

Because I would not stop for Death, He kindly stopped for me; the carriage held but just ourselves and immortality.

We slowly drove, he knew no haste, and I had put away my labor, and my leisure too, for his civility.

We passed the school where children played their lessons scarcely done; we passed the fields of gazing grain, we passed the setting sun.

We paused before a house that seemed a swelling of the ground; the roof was scarcely visible, the cornice but a mound.

Since then 'tis centuries; but each feels shorter than the day I first surmised the horses' head were toward eternity.

PHYLLIS CURTIN

Summer after Summer, and year after year, Soprano Phyllis Curtin adds more historic performances and richer accolades to her matchless singing career, like new diadems on an already dazzling crown.

At Tanglewood, Mass., two summers ago, her singing with the Boston Symphony of the legendary Tove in Schoenberg's *Gurrelieder* won unstinting praise from leading critics all over the U.S. who had witnessed the memorable concert punctuated by repeated ovations from a Berkshire Festival throng of 11,000.

Singling out Miss Curtin's "impassioned Tove," the Boston Globe's critic Michael Steinberg lauded her "singing with the grandest and boldest sense of rhyme and with luminous voice." The New York Times noted that she overcame "the orchestral and choral washes of sound" and "sang passionately and with precision as well." Other newspapers saluted her "supremely resonant voice" (Berkshire Eagle), her "soaring, ringing, regal style" (Springfield Union), called her "vocally liquid" (Albany Times-Union), "vocally splendid" (Worcester Telegram), cited "beautiful and sensuous passages exquisitely sung" (Christian Science Monitor), said "her singing was a lesson in great singing and great theatre" (Boston Herald-American), "a splendid performance" (Kansas City Star).

And the Hartford (Ct.) Times critic summed it up:

"The lovely Phyllis Curtin reinforced the impression that she can do no wrong. She was an airborne enchantress, spinning gossamer phrases which soared above the orchestra like silver threads."

"Surely," said the Springfield (Mass.) Daily News, "Ms. Curtin is one of the most expressive singers before the public today."

To detail only a few of the reviews of her singing for a single performance is the merest hint of the kind of enthusiasm Phyllis Curtin inspires as she sings at the very crest of one of the richest, and most real, careers of our time.

Only a few weeks before the "Gurrelieder," Miss Curtin had scored another rousing success at Tanglewood with her singing of the Final Scene from *Salome*, of which one Springfield (Mass.) critic wrote "She

nearly tore the roof off the shed."

And this past Summer in recital at the Berkshire Festival before an audience of thousands, she demonstrated another rich facet of her now legendary talent.

"An enthusiastic crowd heard soprano Phyllis Curtin give an exquisite demonstration of her art," said the Berkshier Eagle. The reviewer cited "tone paintings of sadness and longing, charmingly projected with her rich voice . . . the songs of unhappy love were enriched by her inimitable way of projecting loneliness and heartbreak . . . She can also chill the listener with a Cuban voodoo . . . Miss Curtin was repeatedly recalled for encores."

And last year, under a New York Times headline that said:

PHYLLIS CURTIN SUPERB IN RECITAL AT HUNTER critic Peter Davis observed: "She constantly maintained the highest degree of vocal and artistic standards . . . an exquisite, spellbinding recital."

From city to city, in recital, with symphony orchestras, and in opera performances, the story is the same. The New York Post applied the adjective "Fabulous" to her name, and it stuck, to be confirmed everywhere that critics are discriminating and underscored by the cheers of her audiences.

Such receptions after she has sung her way into the hearts of audiences all over the world for nearly a quarter century not only attest to the "matchless vocal technique" that has been praised from the very beginning of her career, but also confirm the comments of such observers as Conductor Erich Leinsdorf, who said:

"She is one of the all-time great singers."

Miss Curtin had just sung Richard Strauss' *Three Hymns* with the Boston Symphony Orchestra, and the audience was still roaring its approval when he spoke those words. They echoed those of the late Sir John Barbirolli: "She is a very great artist in our own time."

The honesty of Miss Curtin's career sets her apart in another way: never having resorted to inflated publicity, nor to the now familiar practice of rewriting the music of famed opera composers to suit herself, she has won a respect and admiration of the most distinguished observers of music. Newsweek Magazine touched on this when, in a story on Miss Curtin, it said: "There are singers who want to make music serve them. Phyllis Curtin is a rare singer who devotes herself to serving music. She is a handmaiden of music."

After the American soprano's debut at La Scala, the United Press reported:

"She broke the traditional icy calm of Milanese opera-goers. The normally cool and sophisticated audience surged forward shouting, 'Brava! Brava!'"

There are so many highlights to Miss Curtin's career that to sum them up briefly would sound like tub-thumping. She has sung an astonishing number of U.S. premieres (Poulenc's *Les Mamelles de Tiresias*, Milhaud's *Medea*, Richard Strauss' *Intermezzo* to mention only a few of the operas, and Britten's *War Requiem* to cite only one of many orchestral works) and such world premieres of operas as Floyd's *Susannah*, *Wuthering Heights* and *The Passion of Jonathan Wade* and Milhaud's *La Mere*

Coupable. To enumerate the hundreds of songs and song cycles written for her, along with chamber works and orchestral pieces would be a monumental task, for she performs these new works with passion, commitment and a talent for making them exciting to her audiences which overcomes resistance to new works.

Noted conductors have always chosen for her the most taxing and most prestigious performances: for George Szell she was soprano soloist at the historic inaugural concert of the Cleveland Orchestra's Blossom Festival. More recently, Carlo-Maria Giulini invited her to sing in Boston Rossini's *Stabat Mater* and in one of the greatest triumphs of his conducting career in this country engaged Miss Curtin for the all-vocal Shostakovich 14th Symphony in Chicago, a work she premiered in the U.S. with Eugene Ormandy and the Philadelphia Orchestra.

Miss Curtin's recording of the Shostakovich 14th, on RCA Victor, with Ormandy and the Philadelphia, won a "Grammy" nomination as did her disk of Ginastera's "Milena," which she performed in its world premiere with the Denver Symphony under Brian Priestman. In another notable performance, Miss Curtin last season scored a huge success in two guises with the Minnesota Orchestra under Stanislaw Skrowaczewski when she sang the Shostakovich 14th with a difference: this was in an English translation which she did herself. Critics joined the audience applause and praised her as translator as well as soloist.

Another exciting work written for her, Ned Rorem's *Ariel*, to poetry of Sylvia Plath, was premiered in the Library of Congress (where she will sing in January '76) and performed frequently at Summer festivals and during the regular winter season.

Record-breaking performances are frequent in Miss Curtin's background, both in the U.S. and abroad. Her Marguerite in Gounod's *Faust* with the Scottish Opera in Edinburgh broke all that company's box-office records. Two seasons ago Miss Curtin set another enviable record when all her opera, concert and recital performances were sellouts. But it is a rare Curtin performance that has not been jam-packed. This was as true in the 1973 season of the Metropolitan Opera when she sang "Don Giovanni," "Peter Grimes," and "Tosca" as it was at Town Hall recently when overflow crowds for her performance of "The Gypsy Baron" were fighting in the street and lobby for tickets.

In the past few seasons, she has sung frequently with the Boston Symphony, along with the Cleveland, Minnesota, Ottawa and other leading orchestras. Her symphony engagements, plus her recitals and opera appearances make her one of the busiest singers of the day. But somehow, as a "servant of music," she also has found time to teach. Her master classes are magnets for singers and would-be singers from all over the world. Last year at Tanglewood, (where she was Artist-in-Residence with Russian Cellist Rostropovitch) there were 300 applicants for the 30-odd places in her famous master classes there. She also heads the Voice Department at Yale University.

One of the most articulate musical artists today, Miss Curtin often is engaged for combinations of recitals followed the next day by master classes or lectures.

Described by three critics in one year with the same adjective—"awesome"—by another as "beautiful, with a matchless vocal technique," and by Music and Musicians (London) as "the ideal operatic actress," Miss Curtin is booked years ahead for concerts, recitals and opera. As usual, her repertoire ranges further than any soprano's since the time to which her performing is most often compared: the "Golden Age of Song." It includes such operas as "Aida," "Cosi Fan Tutte," "Ariadne" and "The Turn of the Screw", such concert fare as Mahler's "Songs of a Wayfarer" and Wagner's "Wesendonck Lieder" and recitals such as the upcoming Library of Congress engagement for which premiere works are still being written.

This season, too, Miss Curtin will be filmed for national television in a program on American song, for which she will join Composer Aaron Copland in two of his songs in which he has frequently accompanied her: the Emily Dickinson songs. This film will be shown on national public television in June 1976.

When she sang last season with Conductor Carlo-Maria Giulini, he said: "If there were more singers like you—who care about music and not only about the B-flat!—I would still be conducting opera." The critic for the Boston Globe, Richard Dyer, went the famous maestro one step further, for the next day, he wrote of Miss Curtin's singing: "Her High-C's flared in glory. I'm going back to the second performance!"

Born in Clarksburg, West Virginia, Phyllis Curtin first came into the limelight when she sang "Salome" with the New York City Opera. This much acclaimed performance catapulted her into an international opera and concert career, which led her to Europe and South America. Wherever she has appeared, the success story has been the same. After her debut in "Traviata" at the Vienna State Opera last year, the N. Y. Times headlined in a special report from Austria: "Miss Curtin Cheered; Wins Ovation at Debut in Vienna"

The tremendous demand for Phyllis Curtin's services all over the world is easily understandable, when we consider her matchless voice, rare artistry, extraordinary histrionic talent, exquisite beauty and her vast repertoire of more than 50 roles, which range from Mozart's "Constanza" (Abduction from the Seraglio) to Carlisle Floyd's "Susannah" and from Massenet's "Manon" to Puccini's "Tosca."

Miss Curtin's phenomenal career was summed up in ringing words by Time Magazine on December 1, 1961 in a story telling of her triumph as a "superbly rousing" Salome at the Vienna State Opera. Calling the beautiful diva "as talented an actress as she is a singer," (Time) saluted her vast and unhackneyed repertoire, her "lush and intense" voice, her "essentially dramatic" approach to all roles, observed that her audiences "would not soon forget" her portrayals, and hailed her career "one of the most handsomely crafted" of our time.

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Lyceum Series

presents

IGOR OISTRAKH, violinist

and

IGOR TCHERNISHEV, pianist

8:00 p.m.
Thursday, November 20, 1975
de Jong Concert Hall
Franklin S. Harris Fine Arts Center
1975-76 Series No. 20



PROGRAM

Sonata in A Major for Violin and Piano, K. 526 Wolfgang Amadeus Mozart
Molto allegro (1756-1791)
Andante
Presto

Sonata No. 1 for Violin and Piano (1921) Béla Bartók
Allegro appassionata (1881-1945)
Adagio
Allegro molto

INTERMISSION

Sonata No. 2 in A Major for Violin and Piano, op. 100 Johannes Brahms
Allegro amabile (1833-1897)
Andante tranquillo, vivace
Allegretto grazioso (quasi andante)

Three Mythes, op. 30 Karol Szymanowski
La Fontaine d'Arethuse (1882-1937)
Narcisse
Cryades et Pan

La Campanella Niccolò Paganini—Kreisler
(1782-1840)

Moto Perpetuo Niccolò Paganini

COMING EVENTS

November 21	Chinese Acrobats 8:00 p.m., Marriott Center
November 21	Chamber Orchestra 8:00 p.m., Madsen Recital Hall
November 25	Thanksgiving Assembly Wind Ensemble and Oratorio Choir 10:00 a.m., Marriott Center
November 25	Chamber Ensemble and University Chorale 8:00 p.m., de Jong Concert Hall

This event is co-sponsored by the Department of Music and the
Associated Students of BYU.

BRIGHAM YOUNG UNIVERSITY

Lyceum Series

presents

CHINESE ACROBATS OF TAIWAN

8:00 p.m.

Friday, November 21, 1975

J. Willard Marriott Center

1975-76 Series No. 15



PROGRAM

Chinese Carnival

Recreating highlights of a typical Chinese festival, which took place several times a year in every village or township of yesterday. It starts with the dragon dance, the lion dance, a parade of actors and actresses dressed as folkloric characters, the stilt-walkers, and the diabolo players, and ends with dare-devil acrobats who were the life of most of the festivities in ancient China.

The Green Ladder

Daring feats performed by a lovely girl atop a 17.5 foot ladder resting, of all places, on the shoulders of her male partner. The balancing acts are precarious enough, but watch for the moment of climactic surprise. . . .

Ribbon Dance

Perhaps the oldest of Chinese dances, as recorded by Han Dynasty (206 B.C.-220 A. D.) bas-reliefs. The girls are dressed as immortals of Chinese mythology. The fluttering ribbons weave intricate patterns and are never supposed to rest completely on the ground.

Balancing Fantasy

One girl, with another standing upside down over her, climbs a twelve foot ladder which, instead of leaning at an angle, stands straight up. It is difficult to climb such a ladder, but even more to come down, and with a load on one's mind, so to speak.

Juggling Jar

Another act that dates back 2,000 years. Porcelain jars are heavy and easily broken. To be able to juggle them at will, not only with the hands but also with one's head, back, or chest, is an unique art mastered so far only by the Chinese.

Flying Chinese Doll

The man swirls an eleven foot pole while the girl flies around it, hanging by her teeth, both hands free. An act not to be imitated by those who wear dentures.

Rings and Sticks

Juggling, as popular entertainment, is as old as civilization itself. This act is distinguished from others of a similar nature by its variety and fast changing patterns.

Seesaw Tumbling

Familiar to circus-goers the world over. Again, these Chinese acrobats are set apart from all the others by the seemingly effortless grace and precision that comes with years of training and discipline.

Chinese *Ch'i-kung*

Seemingly in defiance of physical laws, these extraordinary feats are attributed by the Chinese to the cultivation of *Ch'i*, roughly translated as inner strength or life energy. Three different demonstrations are involved. The most inexplicable comes at the end when the man, using a dull-edged wooden stick, cuts a strong bamboo pole in half without even disturbing the paper rings holding it up.

Pagoda of Chairs

Half a dozen chairs placed one upon another, the bottom one resting on four beer bottles on a table. There is no safety wire around the acrobat's waist, nor a safety net underneath. Any slip of his hand on this precarious pagoda could be fatal.

INTERMISSION

Dancing Plates

A bevy of lovely girls, spinning as many as four or six plates each on long sticks, move in kaleidoscopic formations to the rhythm of Chinese classical music. Their precision, dexterity, grace, and ease make you forget that they are performing difficult gymnastic feats at the same time.

Cups and Saucers

For a change of pace, this girl kicks up cups and saucers into the air, one after another, catching them on her head, or rather with her head. Tension mounts as the sets accumulate. No one can help chuckling over what she last attempts to put into the cup on the top of the pile.

Fancy Feet

A host of girls, all lying on their back, vie with each other in the things they can juggle with their nimble feet.

Circle of Knives

Precision tumbling at its best. The five acrobats, in rapid succession, dive head first through three rings lined with sharp knives.

Flower Drum Dance

The folk dance that gave its name to "Flower Drum Song," the Broadway musical made into a movie. It originated from Fengyang of Anhwei province, birthplace of the first emperor of the Ming Dynasty (1368-1644 A.D.). The costumes were worn by Chinese village girls in more recent days.

Chinese Somersaults

Three sisters show off their acrobatic skills. Try to figure out for yourself how this is done.

Bicycle Family

Whether it is a unicycle or a bicycle, high seat or low seat, these riders manipulate their mount as effortlessly as if they were born on wheels. Watch for the climax when an unprecedented number climb onto the same bicycle.

Chinese *Kung-fu*

A sampling of Chinese martial arts, BOTH WITH AND WITHOUT WEAPONS. The physical prowess and endurance of pain demonstrated by the eight men and women are all real and no gimmick. Don't even try to explain this to someone who cannot see it for himself.

Human Pyramid

GRAND FINALE SHOWING THE EXCITING VARIATIONS AND POSSIBLE COMBINATIONS OF CHINESE ACROBATICS.

STAFF FOR CHINESE ACROBATS OF TAIWAN

Company Director	Dr. Yih-young CHEN
Associate Director	Chang-po LIU
Production Manager	Robert S. CHEN
Comptroller	Ti-hua PENG
Director of Music	Jung-sen TUNG
Lighting Director	Kuang-yen NIEH
Stage Manager	Lisa S. CHEN
Assistant Stage Manager	Stephen C. WANG
Director of Training	Yen-ming CHANG
Assistant Trainer	Lien-chi CHANG
Secretary	Yung-mei LU
Business Manager	Teh-sheng WANG
Assistant Business Manager	Jiun-shan MI

COMING EVENTS

- | | |
|-------------|---|
| November 25 | Thanksgiving Assembly
Wind Ensemble and Oratorio Choir
10:00 a.m., J. Willard Marriott Center |
| November 25 | Chamber Ensemble and University Chorale
8:00 p.m., de Jong Concert Hall |

BRIGHAM YOUNG UNIVERSITY

Lyceum Series

presents

UTAH SYMPHONY ORCHESTRA

Maurice Abravanel, *musical director and conductor*

Ardean W. Watts, *associate conductor*

8:00 p.m.
Tuesday, December 9, 1975
de Jong Concert Hall
Franklin S. Harris Fine Arts Center
1975-76 Series No. 70



PROGRAM

Symphony No. 1 in D, op. 25 (Classical) Sergey Prokofiev
(1891-1953)

Allegro con brio
Larghetto
Gavotte: Non troppo allegro
Molto vivace

Symphony No. 1 in B-flat Major, op. 38 (Spring) Robert Schumann
(1810-1856)

Andante un poco maestoso—Allegro molto vivace
Larghetto
Scherzo: Molto vivace
Allegro animato e grazioso

INTERMISSION

Rodeo (1942) Aaron Copland
(1900-)

Buckaroo Holiday
Corral Nocturne
Saturday Night Waltz
Hoedown

The Pines of Rome (1924) Ottorino Respighi
(1879-1936)

Pines of the Villa Borghese
Pines near the Catacombs
Pines of the Janiculum
Pines of the Appian Way

COMING EVENTS

December 11	Justus Bonn 8:00 p.m., Madsen Recital Hall
December 12	Philharmonic Orchestra 8:00 p.m., de Jong Concert Hall
December 16	Symphony Orchestra and Male Chorus 8:00 p.m., de Jong Concert Hall
January 6	Nutcracker 8:00 p.m., de Jong Concert Hall

This event is co-sponsored by the Department of Music and the
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BRIGHAM YOUNG UNIVERSITY

Lyceum Series

presents

GEORGE ZUKERMAN, bassoon

with

REID NIBLEY, piano

8:00 p.m.
Thursday, January 15, 1976
Madsen Recital Hall
Franklin S. Harris Fine Arts Center
1975-76 Series No. 91



PROGRAM

Sonata in C Major Johann Friederich Fasch
(1688-1785)

Largo
Allegro
Andante
Allegro

Adagio for bassoon and piano Louis Spohr
(1784-1859)

Four Epigrammes Zoltan Kodaly
(1882-1967)

Slow
Fast
Slow
Fast

Troisième Sonata for bassoon and piano (L'Astree) Etienne Ozi
(1754-1813)

Allegro
Siciliano
Polonaise

INTERMISSION

Suite Concertino in F, op. 16 Ermanno Wolf-Ferrari
(1876-1948)

Notturmo
Strimpellata
Canzone
Finale

Contrasts (1970) Elie Siegmeister
(1909-)

Lively
Slow and sentimental
Fast

St. Francis' Sermon to the Birds Theo Goldberg
(1924-)
For bassoon and electronic tape

Variations (1963) Vasil Dvarionas
(1896-1972)

BRIGHAM YOUNG UNIVERSITY

Lyceum Series

presents

CLAUDIO ARRAU

8:00 p.m.
Tuesday, January 27, 1976
de Jong Concert Hall
Franklin S. Harris Fine Arts Center
1975-76 Series No. 94



PROGRAM

I

Sonata No. 3 in C Major, op. 2, no. 3 Ludwig van Beethoven
(1770-1827)

Allegro con brio

Adagio

Scherzo: Allegro

Allegro assai

II

Sonata in B Minor Franz Liszt
(In one movement) (1811-1886)

Lento assai

Allegro energico

Grandioso

Andante sostenuto

Allegro energico

INTERMISSION

III

Etudes Symphoniques, op. 13 (Etudes en forme
de variations) Robert Schumann
(1810-1856)

(Including five posthumous variations)

This event is co-sponsored by the Department of Music and the
Associated Students of BYU.

BRIGHAM YOUNG UNIVERSITY

Lyceum Series

presents

THE NEW YORK CHAMBER SOLOISTS

Charles Bressler, *tenor*
Melvin Kaplan, *oboe*
Helen Kwalwasser, *violin*
Ynez Lynch, *viola*
Fortunato Arico, *cello*
Harriet Wingreen, *piano and harpsichord*

8:00 p.m.
Tuesday, February 3, 1976
Madsen Recital Hall
Franklin S. Harris Fine Arts Center
1975-76 Series No. 100



PROGRAM

"Crudel tiranno Amor," cantata for tenor,
strings, and harpsichord George Frederick Handel
(1685-1759)

Aria: "Crudel tiranno Amor"
Recitative: "Ma tu mandi al mio core"
Aria: "O dolce mia speranza"
Recitative: "Senza te, dolce spene"
Aria: "O cara spene"

Quartet in F Major for oboe, violin, viola,
and cello, K. 370 Wolfgang Amadeus Mozart
(1756-1791)

Allegro
Adagio
Rondo

Welsh and Irish Songs for tenor, violin,
cello, and piano Ludwig van Beethoven
(1770-1827)

The Irishman in London
Sad and Luckless was the Season
Merch Megan
The Massacre of Glencoe
The Pulse of an Irishman

INTERMISSION

Seven Blake Songs for tenor and oboe Ralph Vaughan Williams
(1872-1958)

Infant Joy
A Poison Tree
The Lamb
The Shepherd
Ah, Sunflower
Cruelty has a Human Heart
The Piper

Quartet in E-flat Major for piano, violin,
viola, and cello, op. 47 Robert Schumann
(1810-1856)

Sostenuto assai—allegro non troppo
Scherzo: Molto vivace
Andante cantabile
Finale: Vivace

This event is co-sponsored by the Department of Music and the
Associated Students of BYU.

BRIGHAM YOUNG UNIVERSITY

Lyceum Series

presents

THE BARTOK QUARTET

Peter Komlos, *violin*
Sandor Devich, *violin*
Geza Nemeth, *viola*
Karoly Botvay, *cello*

playing

The String Quartets of Béla Bartók (1881-1945)

8:00 p.m.
Tuesday and Wednesday
February 17 and 18, 1976
de Jong Concert Hall
Franklin S. Harris Fine Arts Center
1975-76 Series Nos. 101-102



PROGRAM

February 17, 1976

Quartet No. 1, op. 7 (1908)
Lento—Allegretto
Introduction (Allegro)—Allegro vivace

Quartet No. 3 (1927)
Moderato
Allegro
Recapitulation of Moderato
Coda (Allegro molto)

INTERMISSION

Quartet No. 5 (1934)
Allegro
Adagio molto
Scherzo (Alla Bulgarese)
Andante
Finale (Allegro vivace—Presto)

February 18, 1976

Quartet No. 2, op. 17 (1917)
Moderato
Allegro molto capriccioso—Prestissimo
Lento

Quartet No. 4 (1928)
Allegro
Prestissimo, con sordino
Non troppo lento
Allegretto pizzicato
Allegro molto

INTERMISSION

Quartet No. 6 (1939)
Mesto—Vivace
Mesto—Marcia
Mesto—Burletta (Moderato)
Mesto

This event is co-sponsored by the Department of Music and the
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THE COMMUNITY CONCERT ASSOCIATION

*Season 1975-76
presents*

LAUREATE WOODWIND QUINTET

JOEL MARANGELLA, *Oboe*

GEORGE HIRNER, *Clarinet*

JOSEPH ANDERER, *French Horn*

ANDREW CORDLE, *Bassoon*

TIMOTHY MALOSH, *Flute*

and

KATSURAKO MIKAMI, *Piano*

COMMUNITY CONCERTS

a division of

COLUMBIA ARTISTS Management Inc.

165 West 57th Street, New York, N.Y. 10019

PROGRAM

Fantasy in F minor, K. 608 *Wolfgang Amadeus Mozart*
(transcribed for wind quintet)

Woodwind Quintet (1948) *Elliot Carter*
Allegretto
Allegro giocoso

Caprice on Danish and *Camille Saint-Saëns*
Russian Airs, Op. 79
(for flute, oboe, clarinet and piano)

INTERMISSION

Trois Pièces Brèves for Wind Quintet

Jacques Ibert

Allegro

Andante

Assez lent — Allegro scherzando

Solo Piano Music

Polonaise-Fantasie

in A flat major, Op. 61

Waltz in E flat major, Op. 18

Frédéric Chopin

Sextuor for Woodwind Quintet
and Piano

Francis Poulenc

Allegro vivace

Divertissement

Prestissimo

PROGRAM NOTES

Fantasia in F minor K. 608

Mozart

The *Fantasia in F minor*, K. 608, is said to have been originally written for organ and counts as one of the three compositions written "for an organ works in a clock". These are works written for a mechanical apparatus which made music through cylinders and little rows of pipes, similar to Haydn's flute clock. The original scores arranged for organ are only partially extant.

The *Fantasia*, composed in 1791, is divided into three sections which treat the same material in almost rondo style. Although the individual sections are short, with the exception of the *Andante* and the *Double Fugue*, they are thematically so simple and impressive that they stick in one's mind. The *Fugue*, which is only briefly worked out, has as its theme the lower voice of the double theme in the second *Fugue*, at the end of which a four-voiced stretto appears. This section shows Mozart's great contrapuntal technique and is especially pleasing to the ear. The *Andante* acts as a peaceful middle section and brings variation and development of songlike themes.

Woodwind Quintet (1948)

Elliott Carter

Elliott Carter (born 1908 in New York), one of America's leading composers, was the recipient of the distinguished Pulitzer Prize in 1960 for his Second String Quartet.

The following notes were written by Mr. Carter: "In 1948, several woodwind players asked me to write a work for woodwind quintet. I accepted. But when I came to think it over, I began to find the combination quite strange. As you know, a woodwind quintet employs four woodwind instruments, a flute, an oboe, a clarinet and a bassoon, but its fifth member is no woodwind at all but a French horn, one of the brass family.

"On looking over some earlier quintet works, I found the composers were in the habit of overlooking the fact that each of these instruments has a different sound. I, on the other hand, was particularly struck by this, and so decided to write a work that would emphasize the individuality of each instrument and that made a virtue of their inability to blend completely."

This composition is an early Carter work and is a short and delightful product of his artistic independence.

Caprice on Danish and Russian Airs, Op. 79 *Saint-Saëns*

The Caprice enchanted the Russian audience in St. Petersburg in 1887 with its unusual instrumental combinations. Saint-Saëns himself was the accomplished pianist at the performance and he dedicated this composition to the Czarina Marie Feodorovna, wife of Czar Alexander III.

Trois Pièces Brèves

Ibert

Jacques Ibert (1890-1962), born in Paris, was a product of the Paris Conservatoire. He shares with his contemporaries Dukas and Ravel a highly developed and colorful mastery of the orchestra, so exemplified by his orchestral suite *Escales* (Ports of Call). However, in his *Trois pièces brèves* Ibert has captured the light airiness of French Impressionism with none of its moody shadows. Written in 1930 with rapier-like deftness, it is a carefree work of pure entertainment.

Sextuor, for Woodwind Quintet and Piano

Poulenc

Francis Poulenc is a member of the French group of composers called "Les Six." When the group was first formed, it stood in an open rebellion against the romanticism of Cèsar Franck and the impressionism of Claude Debussy. Their idols, guides and mentors were Eric Satie, the composer and Jean Cocteau, the poet. They established simplicity of

thought and expression as their program. As they believed that the composer should be a "regular fellow," so their music is distinguished by succinctness and a flair for popular idioms.

There is in Poulenc's earlier music an ingenuity, a gaiety and a freshness. Written between 1930 and 1932, the *Sextuor* is part of Poulenc's lighthearted period. After the middle 30s a more serious Poulenc emerged and was expressed in deeply religious and emotional works. In the works for woodwinds, Poulenc was able to utilize a variety of tone-coloration devices such as "flutter-tonguing in the flute and muting in the horn."

Polonaise-Fantasia in A flat major, Op. 61 *Chopin*

The Polonaise-Fantasia is a unique flowering of Chopin's individuality. It is the seventh that he wrote and the last published during his lifetime.

It is not officious to hear in the eagle cry and the sweeping arpeggios of the introduction the voice of the bard who smites the lyre to sing of heroes and unperishable deeds. Then come the premonitory measures which lead to the announcement of the Polonaise idea and the exile's song carried forward upon its rhythm. There are other themes which appear and pursue each other, and vanish again like phantasms. Then comes the prayer before the battle, the last communion; and there is little that is simpler or more unearthly in all romantic music than the echo, the summons of the opening sounding from afar—and the cry repeated—and the music of preparation and suspense, till the Polonaise theme rises again from its ghostly past, frantically to fling forth its challenge, finally to subside, to the muffled rolling of drums.

Waltz in E flat major, Op. 18 *Chopin*

This is one of Chopin's brilliant and dashing waltzes, a vehicle for displays of brilliance rather than the pensive and expressive waltzes which seem to be more conventional.

LAUREATE WOODWIND QUINTET

This season the artists of the Laureate Woodwind Quintet are bringing to concertgoers programs of unusual merit and musical interest. Although composers from the classical period to the present have written scores of extraordinary brilliance for woodwinds, today's general public is seldom afforded the opportunity to hear them. Therefore, this concert is one of those rare occasions which may well challenge and delight the music lover who is adventurous.

Since the Golden Age of Greece when the laurel wreath was a crown on victors of the Pythian games, the laurel has symbolized the highest honor to those of uncommon achievements in the arts and sciences. Relative to his age, each artist of the quintet has impressive credentials and the laureate appropriately signifies his worth. The artists' biographies in brief (arranged alphabetically) include notable facts:

JOSEPH ANDERER (*French horn*) studied with Rainer de Intinis at the Juilliard School of Music in New York where he earned his bachelor's and master's degrees. He has performed with Musica Aeterna, Clarion Concerts, the Contemporary Chamber Ensemble, the Brooklyn Philharmonic and the New York Philharmonic. Most recently he joined the rosters of the Festival Winds, the New York Chamber Soloists and Tycho, also an ensemble.

ANDREW CORDLE (*bassoon*) took Second Prize at the International Competition for Musical Performers in Geneva, Switzerland in 1974. There followed solo appearances with the L'Orchestre de la Suisse Romande in Geneva where he also played recitals. He has toured Europe, the United States and Canada extensively with the World Youth Orchestra of Jeunesses Musicales. Harold Goltzer was his mentor at the Juilliard School where he won his bachelor's and master's degrees on scholarships, including the Elsie and Walter Naumberg scholarship for orchestral performance. He made his formal debut in New York's Carnegie Hall in 1973.

GEORGE HIRNER (*clarinet*) was born in Czechoslovakia and came to America via Paris in 1969. With Leon Russianoff he studied on full scholarship at the Manhattan School of Music and earned his bachelor's and master's degree (1970-74) from Juilliard where he plans to get his doctorate in the future. In 1968 he won Second Prizes in clarinet competitions on Bavarian Radio and with the Prague Spring Festival and subsequently was soloist in concerts with the Bavarian Radio Symphony and the Prague Symphony, soloist with chamber orchestras and recitalist throughout West Germany and Czechoslovakia. George Hirner graduated from the Conservatory of Music in Zilina and studied at the Prague Academy of Music with Vladimir Riha for three years before arriving in America.

TIMOTHY MALOSH (*flute*) was principal flutist with the university orchestra at Wayne State in Detroit on a two year scholarship where he

studied with Albert Tipton and Clement Barone. He has performed numerous recitals and engagements with the Detroit Symphony, the Caramoor Festival Orchestra, the New York Philharmonic, the Meadowbrook Festival Orchestra. A student of Julius Baker, he graduated from the Juilliard School where he was first flutist in the orchestra. During the 1974-75 season he was second flutist in the Musica Aeterna Orchestra, soloist with the Erick Hawkins Dance Company and flutist with the Ars Cameralis Ensemble.

JOEL MARANGELLA (*oboe*) began studies in France as a pupil of Pierre Pierlot and took First Prize in the 1965 competition of the Conservatoire National d'Orleans. He later won the National Young Artists's Prize for oboe and in 1967 he won First Prize at the Conservatoire National Supérieur de Paris. He has performed twice as a chamber music artist at the Festival of Two Worlds in Spoleto, Italy. In America he has been engaged as principal oboist with the Martha Graham Dance Company, the Bolshoi Ballet and the Royal Swedish Ballet companies. Other credits include Musica Aeterna, the Festival Winds, the Lincoln Center Chamber Music Society, etc. A Juilliard graduate holding both Bachelor's and Master's degree, Joel Marangella won the 1973 Naumberg Award as oboist, and he played many concerts with the Juilliard Orchestra under Luciano Berio. He is listed in Who's Who in American Colleges and Universities, the World Who's Who in Music and in the Dictionary of International Biography.

KATSURAKO MIKAMI (*piano*) began her studies at the age of four in Sapporo, Japan. She entered the Toho Gakuen High School of Music, where she studied with Mrs. Akiko Iguchi. In 1964, she won first prize at the All-Japan Student Music Competition, and in 1965 won first prize at the National Music Competition sponsored by the NHK (Japan Broadcasting Corporation). After winning the Silver Medal at the Marguerite Long International Piano Competition in Paris in 1967, she continued her studies with Vlado Perlemuter in Paris under the French Government Scholarship.

In 1969 she came to the Juilliard School to study with Sascha Gorodnitzki, where she performed Prokofieff Piano Concerto No. 3 with the Juilliard Orchestra. In 1973 and 1975, the Stuttgart Ballet invited her to play Brahms Piano Concerto No. 2 in B flat for John Cranko's ballet interpretation of the concerto at the Metropolitan House in New York and at the Kennedy Center in Washington. She has also performed with orchestras, in recitals, in chamber music concerts and on recordings in the United States, Europe and Japan.

COLUMBIA ARTISTS Management Inc.
Personal Direction: THOMAS THOMPSON
Associate: Maggie MacCorkle
165 West 57th Street, New York, N.Y. 10019

BRIGHAM YOUNG UNIVERSITY

Lyceum Series

presents

ROYAL TAHITIAN DANCE COMPANY

Paulette Vienot,
general manager and artistic director

Turepu Turepu,
artistic director

Teahi Ganahoa,
Tahitian chief

8:00 p.m.
Saturday, March 20, 1976
George Albert Smith Fieldhouse
1975-76 Series No. 120



PART I

Overture

The primitive rhythms of drums and conch shells.

Migration to Hawaii

Tahiti and her sister islands of Raiatea and Nuka Hiva have generally been accepted by Pacific ethnologists as the center of Polynesia. Traditional accounts of the first settlement of the Hawaiian Islands, over a thousand miles to the north, are accepted as a heraldic feat by the people of these islands.

This opening number portrays in dance drama one of the epic voyages of that famous Polynesian ancestor, Hiro, who sailed with his people to Hawaii using the stars, the moon, the winds, and the sun as instruments guiding his canoes. Moments of despair and agony are depicted during the voyage, but under this inspiring leader who believed in his power to find a new homeland, the trials and tribulations of sea travel succumbed, new hope emerged, and the people sailed relentlessly onward, finally landing on the big island of Hawaii. A town on that island continues to bear his name today.

Tahitian Serenade, by Michel

Wind of Joy

This number, an "Otea," danced by the girls to the pulsating beat of the drums, presents an exciting array of movements that typify the cool Trade Winds so familiar in Tahiti. Their attitude towards life, their joy of living, their gaiety and enthusiasm are all expressed by their movements.

Preparation of Coconut Can Be Fun

The coconut is regarded as the most common and indispensable of Tahitian foods. This dance depicts the boys and girls grating the white kernel of the coconut to be used in the traditional ways. Watch the exciting movements of the dancers as they portray this unique custom and enjoy doing it!!

Songs of Tahiti, by Turia

Gauguin—Portraits of the Women of Tahiti

Paul Gauguin, the famous French painter, was overwhelmed, not only by the vivid spectacle of Tahitian scenery, but also by the savage, brooding beauty of her women. Hair black as night and as fragrant as the trade winds rustling through the myriad flowering shrubs, Gauguin's women not only inspired him to great heights of artistic genius, but drove him as well to blackest despair. Here, in this scene, we visit Tahiti in empathy with that much-maligned genius, Paul Gauguin. The reproductions of Gauguin's paintings used in this scene are:

"Femme ou Reverie"	"Woman or Dream"
"Les Seins aux Fleurs Rouges"	"The Breast and the Red Flowers"
"Vahine no te Vi"	"The Woman with Mango"
"Arearea"	"The Party"
.....	"When Will You Marry"
"Tahitiens sur la Plage"	"Tahitians on the Beach"
"Sous les Pandanus"	"Under the Pandanus"

Warriors Homage

Unlike other south sea islands, Tahiti offers neither the beauty of her women nor the fruits of her land to the gods, but the body, soul, and spirit of her most handsome and brave warriors. This dance depicts a battle scene over an unsettled land dispute in which one of the warriors is killed in combat and his body carried away as an offering to the gods.

Fragrant Flower of Love

The national flower of Tahiti is the white, heavily scented "Tiare Tahiti" symbolizing for the Tahitian people happiness and joy and an invitation to love. It is worn behind the ear or as a lei around the neck or the head. Rare it is indeed to find a Tahitian without one when work is over and amusement calls. The girls dance, using a coconut-based flower arrangement. Poignant rhythm and music glorify this lovely star-shaped flower, symbol of love.

Traditional Songs of Tahiti "Ute," by David

The Orange Harvest

The Punaruu Valley is famous for its slopes of fragrant orange groves and at harvest time the youngsters of the district gather together to pick the sweet fruit from the trees. They take pride in their speed and agility in performing this very pleasant task. After several nights under the stars, they finally return with glowing skin and renewed lightness of heart, singing of the good harvest.

INTERMISSION

PART II

Otea—Tahiti Nui

This exciting dance number, accompanied by a "pahu" (large drum covered with sharkskin) and a "toere" (a hollowed log providing vibrating rhythms), articulates Tahiti's contribution to the goodwill that is unique between Tahiti and North America.

See You in Tahiti, songs by Turia and Michel

Diving For Mother-of-Pearl in the Tuamotu

Bathed in the bright sunlight, the pearl divers of the Tuamotu Islands are always eager to plunge into the sparkling waters of the lagoon to search for the elusive pearl shell among the colorful corals. Sometimes diving as deep as 100 feet, they hope to find the rare and magnificent black pearl, known only to the Pacific waters. There in that never-ending underwater wonderland of Polynesia, they never know what their catch may bring. This time, however, even they are impressed by their unexpected prize.

Aparima Tane and Vahine

Rarotonga is an island born of dance and song. Rhythm is a natural trait among her people. This number is an execution of speed and rhythm as the dancers depict the pompous tribe that makes up the people of Takitumu on the island of Rarotonga.

Fire Dance

Young boys love to imitate older men in the skillful art of spinning blazing knives in the air with the tips of their fingers. Now, a young Tahitian gladly expresses this skill in dance form with the pulsating rhythms as accompaniment.

The Romance of Loti

A novel written many years ago by a young French naval officer, Pierre Loti, is responsible for much of the legend surrounding Tahiti and the romantic illusions she inspires throughout the world. As a young man, Pierre Loti loved a beautiful, faunlike child of nature by the name of Raerahu. Hoping to marry her and proudly display her charms in the courts of France, Loti one day learns to his despair that his ship would return to France in two days and he must leave his love behind. The Queen Pomare, protectress of the young girl and friend of the handsome Loti, tried with her court to lighten the despair that befell the lovers.

Memories of Tahiti, songs by David

Come and Dance with Me

It is said that in Polynesia children learn to dance as soon as they can walk. As each child grows he perfects his individual style of dancing as well as mastering the traditional movements. Here, one by one, boys and girls dance freely in their own way with gaiety and enthusiasm—now it is your turn!

Interlude by the Orchestra

Sunset Over Bora Bora

Land of legend and song and called "Bali Hai" by James Michener, the lovely volcanic island of Bora Bora has become synonymous with the gentle lotus-living of Polynesia and holds a special place in the hearts of Polynesians and visitors alike.

In this scene Bora Bora is glorified in song and dance, showing the love felt for this "jewel of the Pacific." "Bora Bora," sung with emotion by the entire cast, evokes a great nostalgia for their distant island homes and the last song, sung as a finale, "Matou Teia Tamarii Tahiti" says "mauruuru," a heartfelt "thank you" to the audience.

Pierre Vincent, *technical director*

Turepu Turepu, *choreographer*

Gerard Gilloteau, *public relations director*

Lou Metz, *company manager*

This event is co-sponsored by the Department of Music and the
Associated Students of BYU.

COMING EVENTS

March 23	Symphonic Wind Ensemble 8:00 p.m., de Jong Concert Hall
March 24	Chamber Orchestra 8:00 p.m., de Jong Concert Hall
March 26	Women's Chorus 8:00 p.m., Madsen Recital Hall
March 27	Berlin String Quartet 8:00 p.m., Madsen Recital Hall

BRIGHAM YOUNG UNIVERSITY

Lyceum Series

presents

BERLIN STRING QUARTET

8:00 p.m.
Saturday, March 27, 1976
Madsen Recital Hall
Franklin S. Harris Fine Arts Center
1975-76 Series No. 122



PROGRAM

Quartet in D Major, K. 499 Wolfgang Amadeus Mozart
(1756-1791)

Allegretto
Menuetto: Allegretto
Adagio
Finale: Allegro

Six Bagatelles for String Quartet, op. 9 (1913) Anton Webern
(1883-1945)

Italian Serenade in G Major Hugo Wolf
(In one movement) (1860-1903)

Quartet No. 14 in D Minor, op. posth. (Death and
the Maiden) Franz Schubert
(1797-1828)

Allegro
Andante con moto
Scherzo: Allegro molto
Presto

The Berlin String Quartet record for VEB German records.
The Berlin String Quartet are guest artists of the German
Democratic Republic.
Management by Kazuko Hillyer International, Inc.

This event is cosponsored by the Department of Music and the
Associated Students of BYU.

COMING EVENTS

March 31	University Chorale 8:00 p.m., de Jong Concert Hall
March 30	Elly Ameling, <i>soprano</i> 8:00 p.m., de Jong Concert Hall

BRIGHAM YOUNG UNIVERSITY

Lyceum Series

presents

ELLY AMELING, *soprano*

and

PAUL SPERRY, *tenor*

Dalton Baldwin, *piano*

8:00 p.m.
Wednesday, March 31, 1976
de Jong Concert Hall
Franklin S. Harris Fine Arts Center
1975-76 Series No. 123



PROGRAM

Italienisches Liederbuch Hugo Wolf
(1860-1903)

I

† Und willst du deinen Liebsten sterben sehen
* Ihr jungen Leute
† Und steht Ihr frueh am Morgen auf vom Bette
* O waer dein Haus durchsichtig wie ein Glas
† Der Mond hat eine schwere Klag erhoben
† Ein Staendchen Euch zu bringen
* Heut nacht erhob ich mich um Mitternacht
† Schon streckt ich aus im Bett die mueden Glieder
* Gesegnet sei das Gruen
† Gesegnet sei, durch den die Welt entstund
* Mir ward gesagt, du reisest in die Ferne
* Man sagt mir, deine Mutter woll es nicht
† Dass doch gemalt all deine Reize waeren

II

† Ihr seid die Allerschoenste weit und breit
* Du denkst mit einem Faedchen mich zu fangen
† Hoffaertig seid Ihr, schoenes Kind
* Wer rief dich denn?
† Nun lass uns Frieden schliessen
† Was fuer ein Lied soll dir gesungen werden
* Wohl kenn ich euren Stand
† Heb auf dein blondes Haupt und schlafe nicht
* Mein Liebster singt am Haus
* Wenn du, mein Liebster, steigst zum Himmel auf
† Benedeit die sel'ge Mutter

INTERMISSION

III

* Auch kleine Dinge koennen uns entzuecken
† Wie soll ich froehlich sein
* Nein, junger Herr
† Nicht laenger kann ich singen
* Schweig einmal still
† Lass sie hur gehn, die so die Stolze spielt
* Was soll der Zorn, mein Schatz, der dich erhitzt?
† O wuesstest du, wie viel ich deinetwegen
* Ich hab in Penna einen Leibsten wohnen
† Geselle, wolln wir uns in Kutten huellen
* Mein Liebster hat zu Tische mich geladen
* Mein Liebster ist so klein

IV

- † Ich liess mir sagen und mir ward erzehit
- * Ich esse nun mein Brot nicht trocken mehr
- * Wie lange schon war immer mein Verlangen
- † Wie viele Zeit verlor ich, dich zu lieben!
- † Wenn du mich mit den Augen streifst und lachst
- * Du sagst mir, dass ich keine Fuerstin sei
- † Selig ihr Blinden
- * Verschling der Abgrund meines Liebsten Huette
- † Sterb ich, so huetl in Blumen meine Glieder
- * Wir haben beide lange Zeit geschwiegen
 - * Miss Ameling
 - † Mr. Sperry

This event is cosponsored by the Department of Music and the
Associated Students of BYU.

COMING EVENTS

- | | |
|---------------|--|
| April 1 | April Fool's Concert
8:00 p.m., de Jong Concert Hall |
| April 2 and 3 | National Theatre Company, "Declaration"
8:00 p.m., de Jong Concert Hall |
| April 7 | Symphonic Band
8:00 p.m., de Jong Concert Hall |
| April 8 | Deseret String Quartet
8:00 p.m., Madsen Recital Hall |

Italienisches Liederbuch (Italian Poems Translated By
Paul Heyse; comp. 1890-6)

Und willst du deinen Liebsten sterben
sehen,

And if you would see your lover die,
do not wear your hair in tresses,
my gentle love!

Let your hair flow loose from your
shoulders—
it looks like threads of pure gold.
Like golden threads blown by the wind—
the hair is lovely, and lovely she that
wears it!

Golden threads, silken threads, without
numbers—
the hair is lovely, and lovely is she that
combs it!

Ihr jungen Leute

You young men going off to war—
take care of my sweetheart!
See that he is brave under fire;
he has never seen battle before.
Don't let him sleep out of doors—
he is so delicate, and might take harm.
Don't let him sleep out of doors—
it would be the end of him, he's not used
to it.

Und steht Ihr früh am Morgen auf vom
Bette

When you rise from your bed at dawn
you chase all clouds from the sky,
you lure the sun on to those hills
and angels vie with one another
to bring you your shoes and clothes.
Then, when you go to Mass,
you draw all the people after you,
and when you approach the sanctuary
your glance lights the lamps.
You take holy water, make the sign of the
cross,
moisten your white brow,
bow down and bend the knee—
How well all this becomes you!
What gracious blessings God
has bestowed on you
when He gave you the crown of beauty!
How graciously, how blessedly you
walk through life;
the palm of beauty was bestowed on you.

O wär dein Haus durchsichtig wie ein Glas

If only your house were transparent
like glass,
when I steal by, my darling!
Then I should always see you,
and with all my soul I would
look at you.

My heart would send you more glances
than the river has drops in March.
I would look at you more times
than there are drops in the falling rain.

Der Mond hat eine schwere Klag
erhoben

The moon has brought a heavy charge
before the Lord, and announced
that he no longer wants to stand
in the sky:
for you, he said, have robbed him of his
splendour.
When he last counted the host of stars,
the full number was not there:
two of the loveliest you had taken
from him—
those two eyes that have blinded me.

Ein Ständchen Euch zu bringen

I have come here to sing a serenade,
if the master of the house approves.
You have a beautiful daughter. Perhaps
it would be good not to keep her
indoors too strictly.
And if she is in bed already, I beg you
to let her know, for my sake,
that her true love has passed this way,
who thinks of her night and day,
and misses her twenty-five hours
out of every twenty-four.

Heut nacht erhob ich mich um
Mitternacht

Tonight I rose at midnight
and found that my heart had stolen away.
I asked: 'My heart, where are you going
so fast?'
It answered that it had deserted me
only to see you.
Now you can see the force of my love:
my heart steals from my breast
only to see you!

Schon streckt ich aus im Bett die
müden Glieder

I had already stretched my tired limbs
in bed
when suddenly your image, my darling,
stood before me.

I jump up at once, put my shoes back on,
and wander through the town with
my guitar.

The street resounds with my singing and
playing;
many a girl listens—but I have
soon gone past.

Many a girl is moved by my song
when the wind has already borne
its sound away.

Gesegnet sei das Grün

Blessed be green and he who wears it!
I will have a green dress made.
The meadows too wear green in spring.
My heart's darling wears green.
To wear green is a hunter's custom,
and my love too wears green.
All things look well in green,
all lovely fruit grows from green.

Gesegnet sei, durch den die Welt
entstund

Blessed be he who created the world;
how excellently he fashioned it on all
sides!
He made the sea with its bottomless
depths,
he made the ships that glide past,
he made Paradise with its eternal light,
he made beauty and your face.

Mir ward gesagt, du reisest in die Ferne

They told me you were travelling afar.
Where are you going, my dearest life?
I would like to know the day you depart;
I will water your path with tears.
Think of me, and hope will shine on you!
Weeping I think of you, wherever you are—
think of me, do not forget, dear heart!

Man sagt mir, deine Mutter woll es nicht

They tell me your mother disapproves;
stay away then, my darling,
do as she bids.

No, dearest, no—do not do as she bids,
visit me just the same, despite her,
secretly!

No, my love, do not obey her,
defy her, come more often than before!
No, do not listen to her, whatever
she may say;
defy her, my darling, come every day!

Daß doch gemalt all deine Reize wären

If only a picture were painted
of all your charms,
and the king of the heathens found it!
He would bestow a great gift on you
and lay his crown in your hands.
His whole kingdom, to its farthest
corner,
Would be converted to the true faith.
An edict would be published throughout
the land
that everyone should turn Christian and
love you.
Every heathen would straightway be
converted,
would become a good Christian
and love you.

II

Ihr seid die Allerschönste weit und breit

You are fairest far and near,
lovelier far than the flowers of May.
Not even the Cathedral of Orvieto
or the greatest fountain of Viterbo
rises in such majesty.
Your attraction, your enchantment
are such
That the Cathedral of Siena must
bow before you.
You are so rich in grace and charm
that not even Siena Cathedral can
compare with you.

Du denkst mit einem Fädchen mich
zu fangen

You think you can catch me with a thread,
making me love you by just
looking at me?

I have caught others whose minds flew
higher.

Do not trust me when you
see me laugh!

I have caught others, just you believe me.
I am in love—but not with you.

Hoffärtig seid Ihr, schönes Kind

You are haughty, you beautiful girl,
and high and mighty with your suitors.

If you are spoken to, you hardly
deign to answer,
as if a kindly greeting would cost
you too much effort.

You are not Alexander's daughter,
and won't have a kingdom for your
dowry.

If you don't want gold, have
dross instead;
if you don't want love, take contempt.

Wer rief dich denn?

Who called you? Who asked you here?
Who told you to come if you
find it such a burden?

Go to the sweetheart you like better,
go where your thoughts are,
go to her you dream and think of!
Please don't come here for *my* sake!
Go to the sweetheart you like better!
Who called you? Who asked you
to come?

Nun laß uns Frieden schließen

Now let us make peace, my dearest love;
we have quarrelled far too long.
If you refuse, I will surrender to you;
how could we make war to the death?
Kings and princes make peace,
should not lovers crave it?
Princes and soldiers make peace,
should two lovers fail to do
likewise?

Do you think what such great
lords manage
could not be done by two
contented hearts?

Was für ein Lied soll dir gesungen werden

What song can I sing
that would be worthy of you? Where
can I find one?

I should like best to dig it
deep out of the earth,
where no creature has ever sung it;
a song that no man or woman,
however old,
has ever heard or sung
to this day.

Wohl kenn ich Euern Stand

I know how high your station is.
You need not stoop to loving
so poor and humble a creature as I am.
You easily conquered the handsomest
men—
I know, therefore, you are only
trifling with me.

You are mocking me, people have tried to
warn me,
but you are so beautiful—who
could be angry with you?

Heb auf dein blondes Haupt und
schlafe nicht

Lift up your fair head and do not sleep,
let not sleep lull you.
I have four weighty things to tell you,
of which you must not miss a single one.
First: my heart is breaking for you.
Second: I want to belong only to you.
Third: you are my salvation,
and last: my soul loves none but you.

Mein Liebster singt am Haus

Outside the house my lover sings in the
moonlight
and I must lie in my bed and listen.
I turn away from my mother and weep
tears of blood that will not stop flowing.
I have wept a broad stream by my bed,
and cannot see, for tears, if it is day.

A broad stream of tears I have wept with
longing—
the tears of blood have blinded me.

Wenn du, mein Liebster, steigst zum
Himmel auf

When you up to heaven, my love,
I shall meet you, bearing my heart in my
hand.

Then you will embrace me lovingly
and we shall throw ourselves at the Lord's
feet.

And if the Lord sees the anguish
of our love,
He will make one heart of our
two loving hearts.

He will join two hearts into one
in Paradise, amid the radiance of
Heaven.

Benedeit die sel'ge Mutter

Blessed be the happy mother
who bore you and your charms
you paragon of beauty,
all my longing goes out to you!

You with your charming gestures,
you, dearest on earth,
my jewel, my joy—
God has blessed you, my sweet!

When I languish afar
and look at your beauty—
see how I tremble and groan!
I can hardly hide it.

And in my heart I feel the force
of rebellious flames
that destroys my peace—
madness seizes me!

Blessed be the happy mother
who bore you and your charms;
You paragon of beauty,
all my longing goes out to you!

III

Auch kleine Dinge können uns entzücken

Little things can also delight us,
little things may also be precious.

Think how we like to adorn ourselves with
pearls—
they fetch a high price, yet they are small.
Think how little an olive is,
yet its goodness makes it sought after.

Think of the rose—how small it is!
But as you know, it smells so sweet.

Wie soll ich fröhlich sein

How can I be gay, how can I laugh,
when you always spurn me so openly?
You only come once in a hundred years—
and then as though it were by order.

Why do you come if your family
is against it?

Set my heart free and go your ways.

Live in peace at home with your people;
what Heaven ordains, happens
here below.

Live at peace at home with your family;
for what Heaven ordains will come to pass.

Nein, junger Herr

Oh no, young sir; if you carry on
you will have to behave better than that.

You think me good enough for a
workaday sweetheart, do you?

But on holidays you look for something
better.

Oh no, young sir; if you carry on
like that
your workaday sweetheart will
give you notice.

Nicht länger kann ich singen

I can sing no more, for the wind
blows fiercely and takes my
breath away.

I fear, too, that I am wasting my time.
If only I were sure of your love,
I would not go to bed now.

If only I knew, I would not go home
to pass this lovely time alone.

Schweig einmal still

Do be quiet, you wretched chatterer;
I am sick of your cursed singing.
Even if you went on till tomorrow
morning
you would not produce one decent song.
Be quiet and go to bed!
I would rather be serenaded
by a donkey.

Laß sie nur gehn, die so die
Stolze spielt

Let her go then, if she acts so proud,
as if she were the fairest flower in the
field!

What her bright eyes want, is clear;
for every day another man pleases her.
She goes on like Tuscany's river
that every mountain-stream must follow.
She goes on, it seems to me, like the Arno:
now she has many followers, now not one.

Was soll der Zorn, mein Schatz, der
dich erhitzt?

Why this hot anger, my love?
I am conscious of no wrong I have
done.
I had rather you took a sharp knife
and plunged it in my breast.
Or if a knife will not serve,
take a sword
and let my blood gush to the heavens.
And if not a sword, take a dagger
and let blood wash away my anguish.

O wüßtest du, wie viel ich deinetwegen

If you only knew, false traitress,
how much
for your sake I have suffered tonight,
while you lay in your locked house
and I spent the night in the open.
The rain was my rose-water,
the lightning brought tidings of love;
I played at dice with the storm,
when I kept watch by your roof.
My bed was under your gable,
the sky spread over as a blanket,
your threshold was my pillow—
poor me, how much I had to suffer!

Ich hab in Penna einen Liebsten wohnen

I have one lover living in Penna,
another in the plain of Maremma,
one in the beautiful port of Ancona,
to see the fourth, I must wander to
Viterbo,
yet another lives over there, in
Casentino,
the next in my own town;

I have another in Magione,
four in La Fratta, ten in Castiglione.

Geselle, wolln wir uns in Kutten hüllen

Come, friend, shall we put on
monk's robes
and leave the world to those that
enjoy it?

Then, quietly, we will knock at one door
after another:

'Give alms to a poor monk, for
Jesus' sake!'

—Dear father, you must come later
when the bread is taken from the oven.
Dear father, do come back later,
my young daughter lies sick in bed.

'If she is ill, let me go to her,
else she might die unprepared.

If she is ill, let me see her,
that she may make confession to me.

Close doors and windows, so that no one
disturbs us
when I hear the poor child's confession!'

Mein Liebster hat zu Tische mich geladen

My sweetheart invited me to dinner,
yet had no house to receive me.

There was no wood, no hearth
for cooking and frying,
even the pot was broken in two.

There was no cask of wine,
there were no glasses;
The table was narrow, the table-cloth no
better,
the bread as hard as stone, and the knife
quite blunt.

Mein Liebster ist so klein

My sweetheart is so small, that without
bending down

he sweeps the floor with his curls.

When he went into the garden to pick
jasmine
a snail frightened him.

Then he sat down in the house to catch
his breath,
and a fly knocked him over;
and when he stepped over to my window,
a gad-fly knocked in his skull.

A curse on all flies, daddy-long-legs, and
gad-flies,

and on all who have a sweetheart from
Maremma!
A curse on all flies, daddy-long-legs, and
midges,
and on all who have to stoop so low for a
kiss!

IV

Ich ließ mir sagen und mir ward erzählt,

I inquired and was told
that handsome Toni is starving himself to
death.

Ever since love began to torment him
he eats only seven loaves per tooth.

After a meal, to strengthen his digestion,
he eats sausage and seven loaves more;
and if Tonina will not ease his pain
we shall soon have famine and starvation.

Ich esse nun mein Brot nicht trocken mehr,

I no longer eat my bread dry,
there is a thorn in my flesh.

In vain do I look right and left,
and find no one to love me.

If there were only a little old man
who loved and honoured me a little!

I mean an upstanding
worthy old man of about my age.

I mean, to be quite frank,
a little old man of about fourteen.

Wie lange schon war immer mein
Verlangen

How long I have yearned
to have a musician for my lover!
Now the Lord has granted my wish
and sent me one, all pink and white.
Here he comes, with gentle mien,
bows his head and plays his violin.

Wie viele Zeit verlor ich, dich zu lieben!

How much time I have lost in loving you!
If I had spent that time loving God
I would now be sure of a seat in
Paradise,
where a saint would sit by my side.
But because I loved you and your lovely
fresh face

I have forfeited the light of Paradise,
and because I have loved you, my lovely
violet,
I shall never enter Paradise.

Wenn du mich den Augen streifst und
lachst

When you glance at me and laugh,
when you look down and bow your
head—

I beg you to give me a sign first
that I may keep my heart in check,

that I may keep it tame and still
when great love makes it leap up,
that I may hold it back in my breast
when in its great joy it wants
to break out.

Du sagst mir, daß ich keine Fürstin sei

You tell me I am no princess;
but you are not Spanish royalty either.
No, my dear: when you rise at cock-
crow

you go to the field, and not in a coach
and four.

You mock my humble station;
but poverty is compatible with nobility.
You mock me for having no crown
or crest;

but you yourself ride Shank's pony.

Selig ihr Blinden

blessed are the dead in their graves—
the charms that kindle burning desire;
blessed are the deaf, who without
shuddering

can laugh at lovers' laments;
blessed are the dumb, who cannot tell
women

of their heart's anguish;
blessed are the dead in their graves -
they are safe from the torments of love.

Verschling der Abgrund meines
Liebsten Hütte

May a chasm swallow up my lover's hut
and a lake well up there!

May Heaven rain bullets of lead over it,
and a snake make its lair there!

Let a poisonous snake infest it,
and sting him who was unfaithful to me.

Let a snake, swollen with venom,
 dwell there
and kill him who thought to betray me.

Sterb ich, so hüllt in Blumen
 meine Glieder;

If I die, strew my limbs with flowers;
I will not have you dig a grave for me.
Lay me down to face those walls
where you have often seen me.
There let me lie, in wind or rain;
I die gladly if I die for you, dear love.

There let me lie, in sunshine or rain;
dying is beautiful if it is for your sake.

Wir haben beide lange Zeit
 geschwiegen,

For a long time we have both been silent—
and suddenly we found our speech again.
God's angels flew down
and brought back peace after war.
God's angels flew down
and peace entered with them.
The angels of love came in the night
and brought peace to my breast.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Lyceum Series

presents

THE AMERICAN BRASS QUINTET

Raymond Mase, *trumpet*
Louis Ranger, *trumpet*
Herbert Rankin, *tenor trombone*
Robert Biddlecome, *bass trombone*
Edward Birdwell, *French horn*

8:00 p.m.

Thursday, June 17, 1976

de Jong Concert Hall

Franklin S. Harris Fine Arts Center

1975-76 Series No. 212



PROGRAM

Two Fancies Giovanni Coperario
(c. 1570-1627)

Fancie a Five
Al primo giorono

Contrapuncti III and IX, from *Art of the Fugue* Johann Sebastian Bach
(1685-1750)

Quintet for Brass Elliott Carter
(1918-)

INTERMISSION

Sonata for Trumpet, Horn, and Trombone (1922) Francis Poulenc
(1899-1963)

Allegro moderato
Andante
Rondeau

Suite for Brass Quintet William Lovelock
(1899-)

Fanfare
Meditation
Toccata
Finale

Battle Suite, from "Paduana, Galliarda, Couranta,
Allemande . . ." (1621) Samuel Scheidt
(1587-1654)

Intrada
Courant
Galliard Battaglia

This event is cosponsored by the Department of Music
and the Associated Students of BYU.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Lyceum Series

presents

SPENCER BURLESON, classical guitar

8:00 p.m.

Tuesday, June 29, 1976

de Jong Concert Hall

Franklin S. Harris Fine Arts Center

1975-76 Series No. 213



PROGRAM

Matachin	Gaspar Sanz (17th C.)
Españoleta	Gaspar Sanz
La Caballeria de Napoles	Gaspar Sanz
Canarios	Gaspar Sanz
Suite	Gaspar Sanz
Capricho Arpeado por La Cruz	
La Preciosa (Allemande)	
Corriente	
Zarabande Francesca	
Sesquilatera	
Suite No. 1 for Lute	Johann Sebastian Bach (1685-1750)
Prelude	
Allemande	
Courante	
Sarabande	
Bouree	
Gigue	

INTERMISSION

Choro de Saudade	Augustine Barrios (1885-1944)
Canticum (1968)	Leo Brouwer
Pieza Sin Titula (1939)	Leo Brouwer
La Espiral Eterna (1971)	Leo Brouwer
Danza Caracteristica (1957)	Leo Brouwer

This event is cosponsored by the Department of Music
and the Associated Students of BYU.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Lyceum Series

presents

SPENCER BURLESON, classical guitar

8:00 p.m.

Friday, July 2, 1976

Theater in the Pines

Aspen Grove

1975-76 Series No. 214



PROGRAM

Cancion del Emperador (1538)	Luys de Narvaez
Guardame las Vacas y Variaciones	Luys de Narvaez
Tombeau Sur La Mort De M. Comte De Logy	Sylvius Leopold Weiss (1686-1750)
Passacaille	Sylvius Leopold Weiss
Homage to Debussy	Manuel de Falla (1876-1946)
20 Avril (Planh) (1971)	Maurice Ohana
Campanas del Alba (1963)	Eduardo Saniz de La Maza
Variations, op. 9	Fernando Sor (1778-1839)

INTERMISSION

El Polifemo de Oro (1956)	Reginald Smith Brindle (Quattro frammenti per chitarra) Ben Adagio Allegretto Largo Ritmico e Vivo
Elogio de la Danza	Leo Brouwer
Suite Venezolano (1963)	Antonio Lauro Prelude Danza Negra Cancion Vals

This event is cosponsored by the Department of Music
and the Associated Students of BYU.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

presents

MUSIC AT MIDDAY

12:00 noon

Wednesday, November 19, 1975

Madsen Recital Hall

Franklin S. Harris Fine Arts Center

1975-76 Series No. 57



PROGRAM

- Sonata No. 2 for Flute in E-flat Major Johann Sebastian Bach
Allegro moderato (1685-1750)
Lento
Allegro
Loretta Niebuhr, *clarinet*
Monica Perry, *piano*
- Concerto for Piano, op. 1 Sergei Rachmaninoff
Douglas Humphries, *piano* (1873-1943)
Ann Christensen Bunker, *piano*
- A Piper John Duke
- Sure on this Shining Night Samuel Barber
(1910-)
- Lied der Mignon Franz Schubert
(1797-1828)
- Lachen und Weinen Franz Schubert
- Tu che di gel sei cinta, from *Turandot* Giacomo Puccini
Linda Melody Davis, *soprano* (1858-1924)
Elaine Fuller, *piano*
- Solo for Oboe Emilie Paladilhe
Julie Bingham, *oboe* (1844-1926)
Jill Rigg, *piano*
- Concerto for Piano, op. 38 Samuel Barber
Allegro appassionata
Jeff Shumway, *piano*
Chris Giles, *piano*

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
Department of Music

presents

MUSIC AT MIDDAY

12:00 noon
Friday, November 21, 1975
Madsen Recital Hall
Franklin S. Harris Fine Arts Center
1975-76 Series No. 61

PROGRAM

Concerto in One Movement Giovanni Bottesini
(1821-1889)

Susan Matthews, *string bass*
Jill Rigg, *piano*

Scenes from Childhood, op. 15 Robert Schumann
(1819-1896)

About Strange Lands and People
Curious Story
Blindman's Bluff
Pleading Child
Perfectly Contented
Important Event
Reverie
At the Fireside
The Knight of the Rocking-horse
Almost Too Serious
Frightening
Child Falling Asleep
The Poet Speaks

Lynette Kenney, *piano*

Sarabande, from *Pour le piano* Claude Debussy
(1862-1918)

Intermezzo in A Major, op. 18, no. 1 (1893) Johannes Brahms
(1833-1897)

Elaine Fuller, *piano*

Three Fantastic Dances, op. 5 Dmitri Shostakovich
(1906-)

Jeff Turley, *piano*

BRIGHAM YOUNG UNIVERSITY

DEPARTMENT OF MUSIC

presents

MUSIC AT MIDDAY

12:10 p.m.

Franklin S. Harris Fine Arts Center

Madsen Recital Hall

PROGRAM*

Wednesday,
1975-76 Series No. 72

December 3, 1975
Madsen Recital Hall

Prelude No. 22, WTC, Bk. II Johann Sebastian Bach--Peters
(1685-1750)

Three Madrigals (1592) arr. Powley
Su le fiorite sponde d'Arno (T. Massaino)
Piu Trasparente velo (G. Florio)
Da lo spuntar (C. Porta)

Danse Macabre Camille Saint-Saens--Vincent
(1835-1921)

Peer Gynt Suite No. 1 Edvard Grieg--Vincent
The Death of Ase (1843-1907)
Anitra's Dance

Funeral March of a Marionette Charles Gounod--Vincent
(1818-1893)

Two Rags Scott Joplin--Vincent
Ragtime Dance (1868-1917)
The Entertainer

Polka, from The Golden Age Dmitri Shostakovich--Becker
(1906-1975)

Greensleeves arr. Peters

Dance of the Comedians, from
The Bartered Bride Bedrich Smetana--Musser
(1824-1884)

Marimba Ensemble

Dr. Harrison Powley, conductor

Mark Downward
Cheryl Miner
Colette Kimball

Bobby Bird
Brian Richardson
Greg Storey

Susan Mathews, string bass

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
Department of Music

presents

MUSIC AT MIDDAY

12:00 noon
Friday, December 5, 1975
Madsen Recital Hall
Franklin S. Harris Fine Arts Center
1975-76 Series No. 60

PROGRAM

Sonata for Strings Wolfgang A. Mozart
(Transcribed from Sonata—Four Hands, K. 381) (1756-1791)
Allegro
Andante
Allegro molto

Concerto Grosso No. 8 (Christmas Concerto) Arcangelo Corelli
Vivace—Grave—Allegro—Adagio—Allegro—Adagio (1653-1713)
Vivace—Allegro
Largo

Soloists
Clare Denton, Laura Tanner, *violins*
Cecily Carter, *cello*
James Earl Salisbury, *continuo*

Folk Tune and Fiddle Dance Percy E. Fletcher

BYU STRING ORCHESTRA
Campbell Story, *conductor*

Violins
Pamela Batchelor
Claudie Batey
Valerie Bradshaw
Clare Denton
Debra Hamson
Diane Kirk
Holly Nicholes
Marcie Oakes
Sharon Peck

Becky Radmall
James Earl Salisbury
Laura Tanner
Vonnie Uchytel

Violas
Linda Andrews
Pam Brown
Heather Hess
Gaylon Vorwaller

Cellos
Cindy Burnham
Cecily Carter
Deann Nilsson
Star Roman

String Bass
Scott Williams

BRIGHAM YOUNG UNIVERSITY
DEPARTMENT OF MUSIC

presents

MUSIC AT MIDDAY

12:10 p.m.

Franklin S. Harris Fine Arts Center

Madsen Recital Hall

Wednesday
1975-76 Series No.

PROGRAM*

December 10, 1975

CHRISTMAS MIDDAY

Symphony No. 5 in D Major William Boyce
Allegro ma non troppo--Allegro assai (1710-1779)
Tempo di Gavotta
Tempo di Mineutto
Allegro ma non troppo

CHAMBER ORCHESTRA
David Dalton, director

Christmas Carol Ulysses Kay
(1917-)
When All the World Roger Hannahs
The Angels and the Shepherds Zoltan Kodaly
(1882-1967)

WOMEN'S CHORUS
Robert Downs, director

Choral Fanfare for Christmas Ron Nelson
Lullay My Liking arr. Gustave Holst

MALE CHORUS
Ralph Woodward, director

Greensleeves arr. Peters
God Rest Ye Merry Gentlemen

MARIMBA ENSEMBLE
Harrison Powley, director

Buccinate Giovanni Gabrieli
(1555-1612)
Two Songs for Christmas Jack Jarrett

A CAPPELLA CHOIR
Ralph Woodward, director

Break Forth, O beauteous, Heavenly Light Johann Sebastian Bach
(1685-1750)
Hallelujah, from Messiah George Frideric Handel
(1685-1759)

ORATORIO CHOIR
John R. Halliday, director

BRIGHAM YOUNG UNIVERSITY
DEPARTMENT OF MUSIC

presents

MUSIC AT MIDDAY

12:10 p.m.

Franklin S. Harris Fine Arts Center

Madsen Recital Hall

PROGRAM*

Friday
1975-76 Series No. 83

December 12, 1975
Madsen Recital Hall

Quartet in G Major for Woodwinds Arthur Berger
(1912-)

Allegro moderato
Andante
Allegro vivace

Barbara J. Shpack, flute
Michael W. Chesley, oboe
Margy Howard, clarinet
Jacque Wood, bassoon

Viola Duets Belá Bartók
(1881-1945)

Burlesque
Sadness
Pizzicato
Dance of the Fly
Dancing Song

Michael E. Johnson
Ann Mathews

Jehovah! To my words give ear, from
Occasional Oratorio George Frideric Handel
(1685-1759)

Kevin Moesser, tenor
Sheri Webb, cello
Chris Giles, piano

BRIGHAM YOUNG UNIVERSITY
DEPARTMENT OF MUSIC

presents

MUSIC AT MIDDAY

12:10 p.m.

Franklin S. Harris Fine Arts Center

Madsen Recital Hall

PROGRAM*

Wednesday, February 11, 1976

1975-76 Series No. 106

THREE EM SKETCHES IN A ROMANTIC STYLE based on stories by James Thurber

The Glass in the Field - a story for the birds

Participants

Kathy Stone
Lorraine Low
Britton Davis
Luke Jensen
Vince Mrykalo

Jeff Shumway
Jim Wallmann
Diana Nielsen
Ruth Wilson
Sheila Burger

Cesar Ruiz
Anne Harris
Colette Kimball
Becky Rogers
Vicki Sorensen
Rob Dunn

The Owl Who Was God - a whoo dun-it tale

Participants

Sue Neimoyer
Carol Haney
Mark Downward
David Hatch
Robert Lowe

Don Kelly
David Wallingford
Lana Dalton
Daphne Spann
Sherell Steele

Lorayne Clavijo
Carol Gessel
Linda Kitchens
Marti Stellmon
Jean Steltzner

The Rabbits Who Caused Trouble - a hare-y tail

Participants

Daron Bradford
Laree Crosby
Mike Adams
Bobby Bird
David Burger

Tevis Laukat
Jodi Buckwalter
Wendy Brown
Susan Parry
Dianne Whittier

Margaret Crawford
Emily Conde
Janice Ludwig
Sue Quebbeman
Sharon Thompson

BRIGHAM YOUNG UNIVERSITY
DEPARTMENT OF MUSIC

presents

MUSIC AT MIDDAY

12:10 p.m.

Franklin S. Harris Fine Arts Center

Madsen Recital Hall

Wednesday, February 25, 1976

1975-76 Series No. 116

PROGRAM*

Sonata No. 27 in F Minor Domenico Scarlatti
Colleen Hall, piano

Bagatelle No. 2 in D Minor Alexander Tcherepnin
Shelley Burt, piano

English Suite in G Minor Johann Sebastian Bach
Prelude
Judy Astle, piano

Elegie, op. 3, no. 4. Sergei Rachmaninoff
Laurie Hansen, piano

Wohin, from Die schöne Müllerin Franz Schubert
Oliver Cromwell Benjamin Britten
Kathryn Kenison, alto
Gwenela Johnson, piano

Gretchen am Spinnrad Franz Schubert
Le Temps de lilas Ernest Chausson
Lynne McGhie, soprano
Debbie Oliverson, piano

Musetta's Waltz, from La Bohème Giacomo Puccini
Adele's Laughing Song Johann Strauss
Betsy Lee, soprano
Sue Neimoyer, piano

Concerto for Violin Jan Sibelius
First movement: Allegro Moderato
Ruth Monson, violin
Marian Monson, piano

BRIGHAM YOUNG UNIVERSITY

DEPARTMENT OF MUSIC

presents

MUSIC AT MIDDAY

12:10 p.m.

Franklin S. Harris Fine Arts Center

Madsen Recital Hall

Wednesday, March 3, 1976

1975-76 Series No. 118

PROGRAM*

Sonata for Clarinet and Piano Paul Hindemith
Mässig bewegt (1895-1963)

Jerry Clark, clarinet
Faye Fotheringham, piano

Sonata for Clarinet and Piano Paul Hindemith
Lebhaft

Karen Allen, clarinet
Marilee Flint, piano

Saxophone Quartet, op. 109 Alexander Glazounov
Variation (1865-1936)
Scherzo

Glenn A. Fernley, soprano saxophone
Diane Lunt, alto saxophone
Tevis R. Luukut, tenor saxophone
Nancy D. Waters, baritone saxophone

Rhapsody for Unaccompanied Clarinet Wilson Osborne
Loretta Niebur, clarinet

Etude No. 5 Paul Jean-Jean
Daron Bradford, clarinet

Sonatie Sportive Alexander Tcherepnin
Mi temps (1899-)
Course

Nancy D. Waters, baritone saxophone
Monica Perry, piano

Canzona per Sonare No. 2 Giovanni Gabrieli--Ayres
(1551-1612)

Single Reed Choir

BRIGHAM YOUNG UNIVERSITY
DEPARTMENT OF MUSIC

presents

MUSIC AT MIDDAY

12:10 p.m.

Franklin S. Harris Fine Arts Center

Madsen Recital Hall

Wednesday, March 10, 1976

1975-76 Series No. 126

PROGRAM*

Romance sans paroles, op. 17, no. 3

Gabriel Fauré
(1845-1924)

Laurie McCausland, piano

Waltz, op. 69, no. 1

Frédéric Chopin
(1810-1849)

Kristin Keate, piano

Papillons, op. 2 nos. 1-4

Robert Schumann
(1810-1856)

Blair Furner, piano

Sonata in D Major

Arcangelo Corelli
(1653-1713)

Grave
Allegro
Allegro
Adagio
Allegro

William Schade, violin
David Chamberlin, harpsichord

Sonata

Ernest Bloch
(1880-1959)

Second movement

Mel Stott, violin
John Frauzel, piano

Quartet in F Major

Maurice Ravel
(1875-1937)

Allegro moderato
Assez vif-Trés rythmé

William Schade, violin
Mel Stott, violin
Kathryn Simmons, viola
Bonnie Gessel, cello

BRIGHAM YOUNG UNIVERSITY

DEPARTMENT OF MUSIC

presents

MUSIC AT MIDDAY

12:10 p.m.

Franklin S. Harris Fine Arts Center

Madsen Recital Hall

Wednesday, March 17, 1976

1975-76 Series No. 135

PROGRAM*

Prelude and Fugue in F Minor, BWV 534 Johann Sebastian Bach
(1685-1750)

Elaine S. Tayler, organ

Partita No. 1 in B-flat Major Johann Sebastian Bach

Praeludium
Allemande
Corrente
Sarabande
Menuet I and II
Gigue

David Day, piano

Ich habe genug, from Cantata No. 82 Johann Sebastian Bach

Jeff Coletti, bass
Julie Bingham, oboe
Debbie Oliverson, harpsichord
Becky Stringham, cello continuo

Sonata in D Major Arcangelo Corelli
(1653-1713)

Grave
Allegro
Allegro
Adagio
Allegro

William Schade, violin
David Chamberlin, harpsichord

*Jacob Bos, Music at Midday Director

BRIGHAM YOUNG UNIVERSITY
DEPARTMENT OF MUSIC

presents

MUSIC AT MIDDAY

12:10 p.m.

Franklin S. Harris Fine Arts Center

Madsen Recital Hall

Friday, March 19, 1976 **PROGRAM*** 1975-76 Series No. 139

Prelude and Fugue in B-flat Minor, Bk. I (well-tempered clavier) Johann Sebastian Bach

Stephanie Benson, piano

Mouvements Perpétuels F. Poulenc

Stephanie Benson, piano

12 Variations in C Wolfgang Amadeus Mozart

Ah, vous dirai-je, Maman

Karen Jones, piano

Scenis Infantis O. Pinto

Karen Jones, piano

Chorale No. 4 Johann Sebastian Bach

Robert Lowe, trumpet
David Chamberlin, organ

Partita in B Minor Johann Sebastian Bach

Allemande
Presto
Sarabande
Bounce

Alison, Dalton, violin

Elegiac Dance Michael Head

Jay Bert Atwater, oboe
Debbie Walser, piano

What are you doing for the rest of your life? Michael LeGrand

Robert Lowe, flügelhorn
Art Unsworth, piano
Bill Bigelow, string bass
Bobby Bird, drums

Jacob Bos, Music at Midday Coordinator

BRIGHAM YOUNG UNIVERSITY
DEPARTMENT OF MUSIC

presents

MUSIC AT MIDDAY

12:10 p.m.

Franklin S. Harris Fine Arts Center

Madsen Recital Hall

PROGRAM*

Monday, March 22, 1976

1975-76 Series No. 142

Sonata in D Major Baldassare Galuppi
(1706-1785)

Adagio
Allegro
Largo
Gigue

Kathy Trowbridge, piano

Sonata, op. 81a (Les Adieux) Ludwig van Beethoven
(1770-1827)

Adagio--Allegro
Andante espressivo
Vivacissimamente

Luke Jensen, piano

From Fantasiestücke, op. 12 Robert Schumann
(1810-1856)

Aufschwung
Warum
Gillen
In der Nacht

Greg Harwood, piano

Scherzo in B-flat Minor Frédéric Chopin
(1810-1849)

David G. Hatch, piano

Jacob Bos, Music at Midday Coordinator

presents

MUSIC AT MIDDAY

12:10 p.m.

Franklin S. Harris Fine Arts Center

Madsen Recital Hall

PROGRAM*

Wednesday, March 24, 1976

1975-76 Series No. 143

Sonata in F Major Franz Joseph Haydn
(1732-1809)

Allegro moderato
Adagio
Presto

Ming-Yin Chen, piano

Sonata in D Major George Frideric Handel
(1685-1759)

Adagio
Allegro
Larghetto
Allegro

Kathy Coleman, violin
Lynette Kenney, piano

Ichliebe dich Edvard Hagerup Grieg
(1843-1907)

Non so più cosa son, from Le nozze
di Figaro Wolfgang Amadeus Mozart
(1756-1791)

Sheila Flamm, soprano
David Rasmussen, piano

Voi, che sapete, from Le nozze di Figaro . . . Wolfgang Amadeus Mozart

The sleep that flits on baby's eyes John Alsen Carpenter
(1876-1951)

Carolyn Larsen, soprano
Jan Wahler, piano

Elegie in D Giovanni Bottesini
(1821-1889)

Susan Mathews, string bass
Jay Beck, piano

Non la sospiri la nostra casetta, from La Tosca Giacomo Puccini
(1858-1924)

Night dream of Ching Ling Shen Bing Kuong

Ruby Beeston, soprano

Sonata for String Bass Paul Hindemith
(1895-1963)

Susan Mathews, string bass
Jay Beck, piano

*Jacob Bos, Music at Midday Coordinator

BRIGHAM YOUNG UNIVERSITY
DEPARTMENT OF MUSIC

presents

MUSIC AT MIDDAY

12:10 p.m.

Franklin S. Harris Fine Arts Center

Madsen Recital Hall

PROGRAM*

Friday, March 26, 1976

1975-76 Series No. 155

Sonata in D Major Arcangelo Corelli
(1653-1713)

Grave
Allegro
Allegro
Adagio
Allegro

William Schade, violin
David Chamberlin, harpsichord

Prelude and Fugue in G Minor, WTC, Bk. II ... Johann Sebastian Bach
(1685-1750)

Rhapsody in E-flat, op. 119, no. 4 Johannes Brahms
(1833-1897)

Jill Rigg, piano

Intermezzo in A Minor, op. 16, no. 7 Johannes Brahms

Intermezzo in A Major, op. 118, no. 2 Johannes Brahms

Merril Higginson, piano

Wohin?, from Die schöne Müllerin Franz Schubert
(1797-1828)

O lovely world Ernest Charles
(1895-)

Dale A. Rasmussen, baritone
Gordon Johnston, piano

Sonata in D Major Joseph Haydn
(1732-1809)

Allegro con brio
Largo
Presto non troppo

Elaine Fuller, piano

*Jacob Bos, Music at Midday Coordinator

Next Music at Midday--March 29

BRIGHAM YOUNG UNIVERSITY
DEPARTMENT OF MUSIC

presents

MUSIC AT MIDDAY

12:10 p.m.

Franklin S. Harris Fine Arts Center

Madsen Recital Hall

PROGRAM*

Monday, March 29, 1976

1975-76 Series No. 156

Voice of Democracy

Army ROTC Chorus
Lois Johnson, director
Becky Green, piano

America the Beautiful Samuel Ward
Yankee Doodle arr. Ralph Hunter
Jeff Brown, soloist
Dixie arr. Norman Luboff
Skip to My Lou arr. Roger Wagner
Shenandoah arr. Salli Terri
Dave Drury, soloist
Deep River arr. William Arms Fisher
Eyes of All Wait Upon Thee Jean Berger
Give Me Your Tired, Your Poor Irving Berlin
He Who Would Valiant Be David H. Williams
This Is My Country Al Jacobs
God Bless America Irving Berlin

*Jacob Bos, Music at Midday Coordinator

Next Music at Midday--March 31

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
Department of Music

presents

THE PASSION
ACCORDING TO ST. MATTHEW

JOHANN SEBASTIAN BACH
(1685-1750)



12 noon
Wednesday, April 14, 1976
B. F. Larsen Gallery
Franklin S. Harris Fine Arts Center
1975-76 Series No. 162



PROGRAM

Opening Chorus	Kommt, ihr Tochter, helft mir klagen Ralph Woodward, <i>conductor</i>
Aria	Blute nur, du liebes Herz Margaret Woodward, <i>soprano</i> Theodore Wight, <i>flute</i> Scott Poulson, <i>flute</i>
Aria	Geduld, wenn mich falsche Zungen stechen Brandt B. Curtis, <i>tenor</i> Suzanne McIntosh, <i>cello</i>
Aria	Erbarme dich, mein Gott Flora L. Nielsen, <i>alto</i> Percy Kalt, <i>violin</i>
Aria	Gebt mir meinen Jesum wieder Robert H. Downs, <i>bass</i> Percy Kalt, <i>violin</i>
Recitative	Und von der sechsten Stunde an Brandt B. Curtis, <i>tenor</i> Robert H. Downs, <i>bass</i>
Chorale	Wenn ich einmal soll scheiden Ralph Woodward, <i>conductor</i>
Final Chorus	Wir setzen uns mit Tränen nieder John R. Halliday, <i>conductor</i>

*Jacob Bos, *Music at Midday Coordinator*

Kommt, ihr Töchter, helft mir klagen

Come ye daughters, share my
mourning;

See him! Whom? The bridegroom
Christ.

See him! How? A spotless Lamb.

See it! What? His patient love.

Look! Look where? On our offence.

Look on him. For love of us

He himself his cross is bearing.

Blute nur, du liebes Herz

Break and die, thou dearest heart.

Ah! a child which thou hast trained.

Which upon thy breast remained,

Now a serpent has become,

Murder is the parent's doom.

Ich will hier bei dir stehen

Here would I stand beside thee;

Lord, bid me not depart!

From thee I will not sever,

Though breaks thy loving heart.

When bitter pain shall hold thee

In agony oppressed,

Then, then will I enfold thee

Within my loving breast.

Geduld, wenn mich falsche Zungen
stechen

Rejoice! Rejoice! If ye be reproached
for the name of Christ,

Happy are ye, rejoice!

That when his glory shall be revealed,

Ye may be glad also with exceeding joy.

Erbarme dich, mein Gott

Have mercy, Lord, on me,

Regard my bitter weeping,

Look on me,

Heart and eyes both weep to thee
bitterly.

Gebt mir meinen Jesum wieder

Give, O give me back my Lord,

See the silver, price of blood,

At your feet in horror poured

By the lost betrayer.

Und von der sechsten Stunde an

Now from the sixth hour there was
darkness over all the land until the ninth
hour. And about the ninth hour, Jesus
cried with a loud voice, saying, "Eli,
Eli, lama sabachthani." That is to say,
"My God, My God, why hast thou for-
saken me?" Some of them that stood
there, when they heard that, said,

Wenn ich einmal soll scheiden

Be near me, Lord, when dying,

O part not thou from me!

And to my succour flying,

Come, Lord, and set me free!

And when my heart must languish

In death's last awful throe,

Release me from mine anguish,

By thine own pain and woe.

Wir setzen uns mit Tränen nieder

In tears of grief, dear Lord, we leave
thee.

Hearts cry to thee, O Saviour dear.

Lie thou softly, softly here.

Rest thy worn and bruised body.

At thy grave, O Jesu blest.

May the sinner, worn with weeping,

Comfort find in thy dear keeping,

And the weary soul find rest.

Sleep in peace,

Sleep thou in the Father's breast.

Oratorio Choir	John R. Halliday, <i>director</i>
A Cappella Choir	Ralph Woodward, <i>director</i>
Women's Chorus	Robert H. Downs, <i>director</i>
Male Chorus	Ralph Woodward, <i>director</i>
Boys' Choir	Margaret Woodward, <i>director</i>
Chamber Orchestra	David Dalton, <i>director</i>

SOLOISTS:

Margaret Woodward, *soprano*
 Flora L. Nielsen, *alto*
 Brandt B. Curtis, *tenor*
 Robert H. Downs, *bass*
 Percy Kalt, *violin*
 Suzanne McIntosh, *cello*
 Theodore Wight, *flute*
 Scott Poulson, *flute*
 Parley L. Belnap, *organ*
 Paul C. Pollei, *harpsichord*

A performance of selections from Johann Sebastian Bach's St. Matthew Passion at Easter is always a special event in the Gallery of the Harris Fine Arts Center.

Appreciation is expressed to the choirs, soloists, orchestra, and conductors for their assistance in making this a significant and elevating musical offering for the Easter season.

presents

MUSIC AT MIDDAY

12:10 p.m.

Franklin S. Harris Fine Arts Center

Madsen Recital Hall

PROGRAM*

Thursday, April 15, 1976

1975-76 Series No. 179

Metaliferous Richard Tomlinson

Mines
Fire

Recipe in Rhythms Colette Kimball

Mix
Tacet
Waffles
Cook

Three Movements Bobby Bird

The Brigham Young University
PERCUSSION ENSEMBLE

Featuring original compositions of the ensemble members.

ENSEMBLE MEMBERS

Bobby Bird
Colette Kimball
Mark Downward
Richard Tomlinson
Dave Blaisdell
Jay Foster
Greg Storey

*Jacob Bos, Music at Midday Coordinator

BRIGHAM YOUNG UNIVERSITY
DEPARTMENT OF MUSIC

presents

MUSIC AT MIDDAY

12:10 p.m.

Franklin S. Harris Fine Arts Center

Madsen Recital Hall

Wednesday, March 31, 1976 PROGRAM* 1975-76 Series No. 164

Partita in G Major Johann Sebastian Bach
(1685-1750)

Praeambulum
Allemande
Corrente
Sarabande
Tempo di Minuetto
Passepied
Gigue

Randalin Hilton, piano

Sonata in E-flat Major Joseph Haydn
(1732-1809)

First Movement: Allegro
Lisa Bowman, piano

Alborada del Gracioso Maurice Ravel
(1875-1937)

John Frauzel, piano

Kol Nidrie Max Bruch
(1830-1920)

Rick Baldassin, string bass
Beverly Bullock, piano

Concerto Jan Sibelius
(1865-)

First Movement: Allegro moderato
Ruth Monson, violin
Marian Monson, piano

*Jacob Bos, Music at Midday Coordinator

Next Music at Midday--April 2

presents

MUSIC AT MIDDAY

12:10 p.m.

Franklin S. Harris Fine Arts Center

Madsen Recital Hall

PROGRAM*

Friday, April 2, 1976

1975-76 Series No. 160

Sonate in B-flat Major Xavier Lefevre
(1763-1829)

Allegro ma mon troppo

Margy Howard, clarinet

Susan Naylor, piano

Two-part Invention in G Minor Johann Sebastian Bach
(1685-1750)

Donna Jean Voyles, clarinet

Jerry Clark, clarinet

Sonata for Clarinet and Piano (1939) Paul Hindemith
(1895-1957)

Sehr langsam

Jerry Clark, clarinet

Kaye Fotheringham, piano

Duet No. 52 in F Major Authur Amsden
David Burger, clarinet

Nancy D. Waters, baritone saxophone

Rhapsody for Unaccompanied Clarinet Willson Osborne
(1906-)

Loretta Niebur, clarinet

Bagatelle No. 1 Jerald Finzi
(1901-1956)

Keith Dunford, clarinet

Concerto for Saxophone Alexander Glazounov
(1865-1935)

Nancy D. Waters, baritone saxophone

Monica Perry, piano

Sonata No. 1 in B-flat Major Leonardo Vinci--Waln
(1690-1730)

Allegro

Donna Jean Voyles, clarinet

Cheryl Hickenlooper, piano

Solo au Concours Henri Rabaud
(1873-1949)

Carolyn Johnson, clarinet

Marilee Flint, piano

Jacob Bos, Music at Midday Coordinator

presents

MUSIC AT MIDDAY

12:10 p.m.

Franklin S. Harris Fine Arts Center

Madsen Recital Hall

Monday, April 5, 1976

PROGRAM*

1975-76 Series No. 165

Sonata in D Major, op. 10, no. 3 Ludwig van Beethoven
(1770-1827)

Presto

Karen Null, piano

Non più di fiori, from La Clemenza di Tito . . . Wolfgang Amadeus Mozart
(1756-1791)

Susan Rockwood, piano

Come unto Him, from Messiah George Frederic Handel
(1685-1759)

Tombeau dans un parc Samuel Barber
(1910-)

O mio babbino caro, from Gianni Schicchi Giuseppe Verdi
(1813-1901)

Debra Robertson, sopranoDiane Davis, piano

Les Berceaux Gabriel Fauré
(1845-1924)

Prison Gabriel Fauré

Music when soft voices die Roger Quilter
(1877-)

Virginia Lisonbee, mezzo-sopranoRick Jones, piano

Non la sospiri la nostra casetta, from La Tosca Giacomo Puccini
(1858-1924)

Night dream of Ching Ling Shen Bing Kuong
Ruby Beeston, soprano

Ming-Yin Chen, piano

Etude in F Minor, op. 10, no. 9 Frédéric Chopin
(1810-1949)

Etude in A-flat Major, op. 25, no. 1 Frédéric Chopin

Kathy Trowbridge, piano

Park Avenue Fantasy Matt Malneck--Frank Signorelli
Janice Ludwig, piano

Shannon Norton, piano

All Creatures of Our God and King Robert Millett
Robert Lowe, flügelhorn

Brad Collins, flügelhornRandy Thornton, tromboneJohn Hawkins, trombone

BRIGHAM YOUNG UNIVERSITY
DEPARTMENT OF MUSIC

presents

MUSIC AT MIDDAY

12:10 p.m.

Franklin S. Harris Fine Arts Center

Madsen Recital Hall

Wednesday, April 7, 1976

1975-76 Series No. 173

PROGRAM*

Voice of Democracy

Army ROTC Chorus

Lois Johnson, director

Becky Green, piano

Star Spangled Banner Smith

Yankee Doodle arr. Hunter

Jeff Brown, soloist

Dixie arr. Luboff

Shenandoah arr. Terri

Dave Drury, soloist

Skip to My Lou arr. Wagner

Deep River arr. Fisher

Eyes of All Wait Upon Thee Jean Berger

He Who Would Valiant Be David H. Williams

Alleluia Thompson

Give Me Your Tired, Your Poor Irving Berlin

America the Beautiful Samuel Ward

God Bless America Irving Berlin

This Is My Country Al Jacobs

*Jacob Bos, Music at Midday Coordinator
Next Midday--April 9

BRIGHAM YOUNG UNIVERSITY
DEPARTMENT OF MUSIC

presents

MUSIC AT MIDDAY

12:10 p.m.

Franklin S. Harris Fine Arts Center

Madsen Recital Hall

Friday, April 9, 1976

1975-76 Series No. 172

PROGRAM*

Prelude in E-flat, op. 23, no. 6 Sergei Rachmaninoff
(1873-1943)

Dave Cowles, piano

An die Musik Franz Schubert
(1797-1828)

Chanson espagnole Maurice Ravel
(1875-1937)

Sharon Thompson, mezzo soprano
Chip Zebuezz, piano

Ô vin dissipe, la tristesse, from Hamlet Ambroise Thomas
(1811-1896)

God, my Father, from The Seven Last Words Théodore Dubois
Dale A. Rasmussen, baritone
Gordon Johnston, piano

Draw near all ye people, from Elijah Felix Mendelssohn
(1809-1847)

Why do the nations rage?, from Messiah George F. Handel
(1685-1759)

Kevin Johns, tenor
Karen Noll, piano

Divertimento Joseph Haydn--Piatigorsky

Michael E. Johnson, viola
Elizabeth Merrell, piano

Duet mit zwei obligaten Augenglasern Ludwig van Beethoven
(1770-1827)

Campbell Story, viola
Debbie Birch, cello

*Jacob Bos, Music at Midday Coordinator
Next Midday--April 12

BRIGHAM YOUNG UNIVERSITY

DEPARTMENT OF MUSIC

presents

MUSIC AT MIDDAY

12:10 p.m.

Franklin S. Harris Fine Arts Center

Madsen Recital Hall

PROGRAM*

Thursday, April 15, 1976

1975-76 Series No. 179

Metaliferous Richard Tomlinson

Mines
Fire

Recipe in Rhythms Colette Kimball

Mix
Tacet
Waffles
Cook

Three Movements Bobby Bird

The Brigham Young University

PERCUSSION ENSEMBLE

Featuring original compositions of the ensemble members.

ENSEMBLE MEMBERS

Bobby Bird
Colette Kimball
Mark Downward
Richard Tomlinson
Dave Blaisdell
Jay Foster
Greg Storey

*Jacob Bos, Music at Midday Coordinator

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

presents

ATSUMORI

by Will Salmon

A Music Theater Piece based on a Noh play by Seami
Translated by Walter Waley

8:00 p.m.
September 18 and 19, 1975
Margetts Arena Theater
Franklin S. Harris Fine Arts Center
1975-76 Series No. 7



PROGRAM

Atsumori	Edwin Seth Brown
Kumagai/Rensai	Will Salmon
Reapers	Kelly Roth
	Jean Anne Wellish
	Cathy Herbut
Chorus	Jim Moore
	Wes Wright
	Mike Lyon
	Lyn Noe
Lighting Design	David Stoddard
Percussion	Ken Hodges
Costume Design	Donna Stout

Special thanks to Leonard Stein for his guidance and encouragement.

THE STORY

Rensai, formerly known as Kumagai, while on a Buddhist pilgrimage, walks along the shore of the Bay of Suma. While there, he recalls the battle that took place several years before. He especially remembers having slain the young prince Atsumori in the combat. This experience had so disturbed him that he had changed his name to Rensai and became a priest so that he might pray for Atsumori's soul. While Rensai remembers the tragic incident, a group of reapers appears on the beach. After a brief dialogue between them and Rensai, all the reapers leave except for one who asks Rensai to pray for his soul. He, too, disappears. Later, while Rensai is praying, the last reaper reappears in his true form as the ghost of Atsumori. Atsumori is grateful to Rensai for praying for him, but he is still attached to the world as a ghost because of his continued anger at his own slaying. In order to rid himself of this anger, Atsumori dances out the tale of his death and in the process gets so involved that he rushes in rage at Rensai. Suddenly he realizes that Rensai is a gentle priest devoting his life to Atsumori's salvation. With this realization, Atsumori fades again into the night with the words "pray for me, oh pray for me."

COMING EVENTS

September 25	Los Indios Tabajaros 8:00 p.m., de Jong Concert Hall
October 31, November 1, November 4 and 5	<i>Falstaff</i> by Giuseppe Verdi 8:00 p.m., de Jong Concert Hall
November 20, 21	<i>The Brute</i> by Frank Moss 12:10 p.m. and 5:10 p.m., de Jong Concert Hall



FALSTAFF

by Giuseppe Verdi
A BYU Music Theatre Production
Friday, Saturday, Tuesday, Wednesday
October 31, November 1, 4, & 5, 1975
de Jong Concert Hall
Franklin S. Harris Fine Arts Center
1975-76 Series Nos. 26-29

FALSTAFF

Music by Giuseppe Verdi

Libretto by Arrigo Boito

English Version by Walter Ducloux and Clayne Robison

DIRECTOR'S NOTE

"Let us laugh at our own folly," the final phrase you will hear this evening, is the essence of *Falstaff*, Verdi's last operatic statement. Both in music and politics, Verdi had been a moderate but vital influence in Italy in the romantic movement, but now seventy-six years old, he began, perhaps, to sense the excesses of that movement. Wagner's pretentious theories of art had been articulated and demonstrated and were sweeping Europe. Italian composers like Puccini and Leoncavallo had already begun their impassioned extensions of Verdi's more conservative musical palette. Although Verdi himself had employed a more daring musical construction in *Otello*, *Falstaff* was the final, vivid canvas that put a century of enormous artistic intensity into perspective. Significantly it is the only comedy of his maturity.

Shakespeare's plump "overripe peach" of a knight was the perfect romantic image with which to poke fun at overserious composers, poets, political theorists, and audiences. But it is not a nasty fun; *Falstaff* is quick to laugh at himself when he senses his own pretensions.

The pretense-shattering value of the work lay not merely in the selection of Shakespeare's plot from *The Merry Wives of Windsor* (with extrapolations from *Henry IV*). Boito's distillation of that plot provided an exceptional format for Verdi's musical bubble popping. The temptation to wallow in a Pucciniesque love duet is deliciously interrupted four times in the opera. The audience is left teased and hanging right along with the lovers. This is perfect justice within the work. After all, it is an opera not about young lovers, but about the teased thwarting of superromantic advances. Appropriately the most high-blown melody in the work comes as the women read aloud *Falstaff*'s flowery love letter. Here one cannot help but chuckle at the use of Puccini's normal love duet technique of having all voices sing in unison above a lush romantic orchestral texture. Having Ford's pompous vengeance aria feather away into quasi-Viennese operetta music as *Falstaff* re-enters in Act II, Scene i, is another characteristic stroke.

There is so much fun at every turn that even in the most vexing moments of preparation of this difficult work, we have been teased, as may you be, to "laugh at our own folly; for man is born to be jolly forever and ever."

THE STORY

Act I

Scene One: Breakfast at the Garter Inn

The subject of Verdi's comic masterpiece is Shakespeare's fat, roguish knight, Sir John Falstaff. Searching for a way to augment his scanty income, the aging roué's eye falls on the wealthy and charming Alice Ford and her neighbor, Meg Page. He sends a love letter to each, anticipating a romantic interlude with the two ladies.

Scene Two: A few minutes later in Alice Ford's garden

Meg and Alice discover that their two letters are identical. Amused, they plan, with Alice's daughter Nannetta and their friend Dame Quickly, to denounce Falstaff with an elaborate prank. At the same time, Falstaff's retainers, Bardolph and Pistol, have warned Alice's husband of Falstaff's schemes, and together the men develop a ruse to test Falstaff's success with Alice.

Intermission — 5 minutes

Act II

Scene One: Midmorning brunch at the Garter Inn

Dame Quickly arranges, in mock seriousness, a meeting between Falstaff and Alice. At her departure, Ford enters disguised as the wealthy Master Brook. Receiving Falstaff's confidence, Ford learns of the impending meeting between Falstaff and Alice and immediately assumes the worst.

Scene Two: Midday in Alice's sitting room

Falstaff's tryst with Alice goes as the ladies have planned until the furiously jealous Ford bursts in, searching for the fat knight, who is quickly squeezed into a laundry basket by the ladies and dumped with the dirty linen into the River Thames, much to the delight of Meg, Alice, and Ford.

Intermission — 10 minutes

Act III

Scene One: That afternoon outside the Garter Inn

Uniting forces with her husband, Alice plans a further trick on Falstaff and through Quickly arranges an enchanted rendezvous with the knight at a "haunted" oak tree at midnight.

Scene Two: Midnight at the Oak of Herne

Falstaff arrives at the appointed time, only to be distracted by the Queen of the Fairies (Nannetta in disguise) and terrified by a sudden attack of witches, goblins, and demons (Quickly, Alice, Ford, Meg, Bardolph, Pistol, and others disguised). Finally, the masks are removed, and the joke is revealed to Falstaff, who accepts his being made a buffoon with good humor. Ford attempts to use the situation to compel a marriage between Nannetta and the elderly Dr. Caius, but a clever switching of costumes, engineered by Alice and Quickly, allows Nannetta to marry her true love, Fenton, and places the humorless Caius in a mock marriage with Bardolph. Ford now accepts Fenton as his son-in-law, and Falstaff leads everyone in a rousing fugue which salutes laughter as the leaven of life.

CAST

Falstaff

Dr. Caius

Bardolph

Pistol

Alice Ford

Meg Page

Anne Ford (Nannetta)

Mistress Quickly

Ford

Fenton

Robin

Barmaid

Innkeeper

Parson

Customers at the Garter Inn

Servants at the Ford Home

Townspeople

Roy Samuelson

Joe Cherrington, understudy

Daniel R. Knudsen

Murray Boren

John S. Huntington

Donna Dalton

Lois Johnson

Connie Cloward

Nita McKenzie

Jeffrey L. Coletti

Terry McCombs

David Warner

Kira Pratt

Joe Cherrington

Steve Stanfill

Cindy Payton

Michael Read

Steve Skousen

Mark Tarallo

Carol Gessel

Terri Lynn Wilbur (Housemaid)

David Wallingford (Ned)

Mike Adams (Will)

Robert Howe (Tom)

Keith Norman (Jack)

Debbie Burch

Evan S. Christensen

Becky Green

Bonnie Galbraith

Denise Madsen

PHILHARMONIC ORCHESTRA

Conductor

David Dalton

First Violins

Ruth Monson,
concertmaster

William Schade

Kelly Clark

Natalie Reed

Cory Hormon

Jane Hubbard

Tara Hardy

Robert Evans

Second Violins

Amy Jackson

Janelle Davidson

Marcia Perona

Christine Hansen

Jeannine Cockerill

Joellen Johnson

Debbie Ranes

Lois Romney

Violas

Chris John

Kathy Simmons

Linda Wypych

Campbell Story

Ann Mathews

Cellos

David Marsh

Bonnie Gessel

Sandra Pratt

Monica Jensen

Cheri Webb

Contrabasses

Rick Baldassin

Susan Mathews

Mark Zenger

Flutes

Chris Watts

Terry Bradley

Piccolo

Lee Ann Dalton

Oboes

Marcus Merrill

Arnold Pitcher

English Horn

Marcus Merrill

Clarinets

Daron Bradford

Dale Monson

Bassoons

Lendie Hadlock

Teri Cantrell

Horns

Sherrell Steele

Douglas Furr

Karen Thurber

Carol Avery

Trumpets

Julie Christoferson

Craig Turley

John Davis

Trombones

Randall Thornton

John Hawkins

Gerald MacDonald

Tuba

James Ness

Percussion

Mark Downward

Robert Bird

Harp

Francesca Pratt Ferguson

Guitar

Eric Peterson

PRODUCTION STAFF

Artistic director and stage director
Musical director and conductor
Set and lighting designer
Costume designers

Technical director
Construction supervisor
Stage manager
Assistant stage director
Costumer
Coaches and accompanists

Prop assistant
Prop crew

Scenic artists

Draftsmen

Costume shop managers

Costume Crew

Stage crew

Construction crew

Clayne Robison
David Dalton
Eric Fielding
Beverly Warner
Janet Swenson
Paul G. Larsen
O. Lee Walker
David W. Stoddard
Mike Evenden
Janet Swenson
Margaret Van Orman,
principal coach
Jeannine Berry
Elizabeth Lathrop
Charles Broadbent
Susan Carrell
Jill Davis
Eileen DaStasilo
Bruce W. Brown
Wes Wright
Debbi Riddle
Tim Bryson
Larry McTeer
Beth Haynes
Janice Lines
Janet Swenson
Mary Jane Hegyessy
Camille Bammes
Lillis Doughty
Lynne Robinson
Gloria Hogge
Twila Heard
Sherri Nielson
Ruby Beestron
Diane Davidson
Karen Bird
Norman Wright
Kerry D. Bird
Karlin Hardy
Steven Carrell
Bryan Leavitt
Tom Arave
Roy Hunt
Paul Johnson
Richard Krynick
Mike Kuntz
Chip Miller
Mikel Oyala
Mike Remley
Keith Richins
Teddy Seel
Ronald Wayne Steadman
Val Stevens
Gary Strasburg

Publicity design

Director of public relations

Box office manager

Ticket window

Receptionist

Ronald Eddington

Michael Kawasaki

Ken Robinson

Arnold Hardy

Larry Wilcox

Kevin Moser

Terry McEntire

We wish to express special appreciation to Dr. Ralph Laycock, musical director of the BYU Philharmonic Orchestra, and Dr. Ralph Woodward, conductor of the BYU Chamber Choir, for their assistance and advice in the musical preparation of Falstaff.

FALSTAFF PREVIEW CAST

Kelli Jimison, (stage director); Charles Broadbent, (principal coach); Debra Lynn Bennett, Peter Cassidy, Linda Davis, Robert Dunn, Kathryn Hunter, Dennis Jackson, Jim Moore, Kira Pratt, Evan Winn.

MUSIC THEATRE STAFF

Artistic director

Musical director

Technical director

Assistant technical director

Company coordinator and

Assistant to artistic director

Secretary and publicity coordinator

Production coordinator

Special instructor

Coach

Graduate assistant

Student representative

Clayne Robison

Margaret Van Orman

Paul G. Larsen

David W. Stoddard

Mike Evenden

Connie E. Cloward

Jeffrey L. Coletti

Justus Bonn

Roswitha Bonn

Will Salmon

Debra Lynn Bennett

COMING MUSIC THEATRE EVENTS

November 20-21 (Thursday and Friday, 12:00 noon and 5:00 p.m.)
Music Theater Sketches* from The Magic Flute by Mozart, Gates Music
Theater

December 11-12 (Thursday and Friday, 12:00 noon and 5:00 p.m.)
Music Theater Sketches* from The Marriage of Figaro by Mozart, Gates
Music Theater

March 5-6 (Friday and Saturday, 8:00 p.m.) Abraham and Isaac, an
original Music Theater Piece by Murray Boren and Orson Scott Card,
de Jong Concert Hall

*No admission charge

Coming Music Events

November 7 (Friday, 8:00 p.m.) Symphonic Band and Women's
Chorus, de Jong Concert Hall

November 12 (Wednesday, 8:00 p.m.) Phyllis Curtin, soprano,
de Jong Concert Hall

November 13 (Thursday, 8:00 p.m.) Deseret String Quartet, Madsen
Recital Hall

November 14 (Friday, 8:00 p.m.) Oratorio Choir, de Jong Concert
Hall

Sponsorship

The Brigham Young University Music Theater is sponsored by the
BYU Department of Music, A. Harold Goodman, chairman. Student
admissions are subsidized by the ASBYU through the Culture Office,
Mike Hutchings, vice-president. It receives technical and artistic support
from the University-Community Opera Guild, David Lyon, president;
the BYU Department of Theatre and Cinematic Arts, Charles Metten,
chairman; and the BYU College of Physical Education, Clayne Jensen,
dean. It is a part of the BYU College of Fine Arts and Communications,
Lael J. Woodbury, dean.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
Department of Music

presents

MUSIC THEATER SKETCHES

SOUNDERS-MOVERS IMPROVISATION

and

Selections from

THE MARRIAGE OF FIGARO

12:10 p.m. and 5:10 p.m.
Thursday and Friday
November 20 and 21, 1975
Gates Music Theater
Franklin S. Harris Fine Arts Center

1975-76 Series No. 56



PROGRAM

Sounders-Movers Improvisation

Cathy Herbut
Mike Evenden
Debbie Bennett
Kira Pratt
Kelly Roth
Dawn Ann Mortenson
Will Salmon

Sunee Peterson
Sherine Boyd
John Huntington
Joyce Stumphy
Pauline Miller
Tuly Penaranda

Selections from *The Marriage of Figaro* Mozart

Via resti servita
Marcellina Judith Piquet
Chris Layton
Susanna Katheryn Hunter
Debbie Bennett

Voi, che sapete
Cherubino Janet Bavender
Countess Laura Cuagliotti
Susanna Linda Davis

Non più andrai
Figaro Jim Moore
Cherubino Janet Bavender
Susanna Debbie Bennett

Dove sono
Countess Laura Cuagliotti
Susanna Chris Layton

Sull' aria
Countess Laura Cuagliotti
Susanna Debbie Bennett

L'ho perduta, me meschina
Barbarina Diane Stevenett

Act IV: Finale
Count Barry King
Countess Laura Cuagliotti
Figaro Jim Moore
Susanna Linda Davis
Cherubino Janet Bavender
Bartolo/Antonio Terry Spencer
Barbarina Diane Stevenett
Basilio/Don Curzio Robert Dunn

Sounders-Movers Director Will Salmon

Figaro Directors Clayne Robison
Mike Evenden

Accompanist Charles Broadbent

Technical Directors Paul Larsen
David Stoddard

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

presents

MUSIC THEATER SKETCHES
SOUNDERS-MOVERS IMPROVISATION

and

Selections from

THE MAGIC FLUTE

and

THE MARRIAGE OF FIGARO

by

Mozart

12:10 p.m. and 5:10 p.m.
Thursday and Friday
December 11 and 12, 1975
Gates Music Theater
Franklin S. Harris Fine Arts Center
1975-76 Series Nos. 77-80



PROGRAM

Sounders-Movers Improvisation

Cathy Herbut
Mike Evenden
Debbie Bennett
Kira Pratt
Kelly Roth
Dawn Ann Mortenson
Will Salmon

Sunee Peterson
Sherine Boyd
John Huntington
Joyce Stumphy
Pauline Miller
Tuly Penaranda

Selections from *The Marriage of Figaro* Mozart

Via resti servita

Marcellina

Kathryn Hunter
Cynthia Prichard
Debbie Bennett
Connie Cloward

Susannah

Selections from *The Magic Flute* Mozart

Scene I

Tamino

Ladies

Robert Dunn
Laura Cuagliotti
Arden Dean
Judith Piquet

Der Vogelfänger bin ich ja

Papageno

Merrill Higginson

Die Bildnis ist bezaubernd schön

Tamino

Robert Dunn

Quintet

Tamino

Papageno

Ladies

Craig Thomas
Merrill Higginson
Laura Cuagliotti
Arden Dean
Judith Piquet

Bei Männern, welche Liebe fühlen

Pamina

Papageno

Diana Nielsen
Merrill Higginson

Ach, ich fühl's

Diana Nielsen

Die Bildnis ist bezaubernd schön

Evan Winn

Der Hölle Rache kocht in meinem

Herzen

Linda Davis

Duet

Papageno

Papagena

Terry Spencer
Arden Dean

In diesen heiligen Hallen

Wes Wright

Finale

Tamino

Craig Thomas
Robert Dunn
Marsha Kearn
Diane Stevenett
Beth Ann Ethington

Three Spirits

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

presents

MUSIC THEATER SKETCHES

12:10 and 5:10 p.m.
Thursday and Friday
February 5 and 6, 1976
Gates Music Theater
Franklin S. Harris Fine Arts Center
1975-76 Series No. 96



PROGRAM

From *Hansel and Gretel* Englebert Humperdinck
Hansel Chris Layton
(1854-1921)
Gretel Karen Nelson
Stage director James Arrington
Coach/Accompanist Charles Broadbent

From *The Magic Flute* Wolfgang Amadeus Mozart
(1756-1791)
Pamina Susan Rockwood
First Spirit Kathy Chandler
Second Spirit Lorayne H. Clavijo
Third Spirit Julie Landon
Stage director James Arrington
Coach/Accompanist Jeannine Berry

From *Così fan tutte* W. A. Mozart
Fiordiligi Susan Rockwood
Despina Sharlean Partridge
Dorabella Lorraine Low
Stage director Lee G. Williams II
Coach/Accompanist Jeannine Berry

From *Otello* Giuseppe Verdi
(1813-1901)
Desdemona Sandi Burgess
Emilia Lorraine Low
Stage director Lee G. Williams II
Coach/Accompanist Rex Woods

From *Die Fledermaus* Johann Strauss
(1825-1899)
Rosalinda Kristina Watt
Adele Susan Blair
Alfred Victor Angulo
Stage Director Lee G. Williams II
Coach/Accompanist Jeannine Berry

Artistic director Clayne Robison

Sketch coordinators Murray Boren
Jeff Coletti
Mike Evenden

Technical directors Paul G. Larsen
David W. Stoddard

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

presents

ABRAHAM AND ISAAC

A BYU Music Theater Experimental Production

Libretto
by
Orson Scott Card

Music
by
Murray Boren

8:00 p.m.
Friday, March 5, 1976
4:00 p.m.
Saturday, March 6, 1976
de Jong Concert Hall
Franklin S. Harris Fine Arts Center
1975-76 Series No. 117



DIRECTOR'S NOTE

For a man to lay down his all, his character and reputation, his honor, and applause, his good name among men, his houses, his lands, his brothers and sisters, his wife and children, and even his own life also, . . . requires more than mere belief or supposition that he is doing the will of God; but actual knowledge. . . . Let us here observe that a religion that does not require the sacrifice of all things never has power sufficient to produce the faith necessary unto life and salvation; . . . It was through this sacrifice, and this only, that God has ordained that men should enjoy eternal life; and it is through the medium of the sacrifice of all earthly things that men do actually know that they are doing the things that are well pleasing in the sight of God. (Joseph Smith, *Lectures on Faith*)

Abraham and Isaac is an original music theater work for television. The live performances are, as much as possible, the television production itself on the live stage. This is a reversal of the usual process as the work is normally prepared for the stage and then adapted for the television camera. Therefore, the live performance will be an experiment for all concerned. Perhaps the best way to experience it is to watch and listen closely and with imagination—creating in your own mind the flexibility, mobility, and intimacy of the television camera.

CAST

Abraham	Clayne Robison, <i>baritone</i>
Sarah	Cosette V. West, <i>soprano</i>
Isaac	Robert E. Dunn, <i>tenor</i>
Abraham Voices (Trio)	
The Newlywed	John S. Huntington, <i>baritone</i>
The Father	Evan Winn, <i>tenor</i>
The Mourner	Jeffrey L. Coletti, <i>baritone</i>
Sarah Voices (Trio)	
The Newlywed	Cynthia R. Murfin, <i>mezzo-soprano</i>
The Mother	Debra B. Mitchell, <i>soprano</i>
The Mourner	Laura H. Cuagliotti, <i>soprano</i>
Priest of Elkenah	Gene Larson, <i>baritone</i>
Danced by	Henry Baley
Voice of God	Ralph Woodward
Servants	
Handmaid to Sarah	Cecelia Harris
Girl with Waterbag	Kira Pratt
Boy	James Kevin Moore
Womanservant	Sharleen Partridge

ORCHESTRA

Dale E. Monson, *conductor*

<i>Violins</i>	<i>Clarinets</i>	<i>Percussion</i>
Cynthia Richards	Jeanine Molberg	Rich Tomlinson
Tara Hardy		Barbara Maddock
	<i>Bassoon</i>	Jay Foster
<i>Violas</i>	Lendie Hadlock	
Campbell Story	<i>Horn</i>	<i>Orchestral voices</i>
Ted Ashton	Carol Avery	<i>Sopranos:</i>
	William Hill	Tuly Penaranda
<i>Cellos</i>	<i>Trumpet</i>	Sharleen Partridge
Deborah Birch	Craig Turley	<i>Mezzo-sopranos:</i>
Bonnie Gessel		Kira Pratt
<i>Bass</i>	<i>Trombone</i>	Cecelia Harris
Marty Morrison	Brian Hofheins	<i>Tenor:</i>
<i>Flute</i>	<i>Tuba</i>	Mark E. Howarth
Julie Saville	Bill Bigelow	<i>Baritone:</i>
<i>Oboe</i>	<i>Pianos</i>	Rex Woods
Markus Merrill	Monica Perry	<i>Bass:</i>
	Jane Gibson	Wes Wright

PRODUCTION STAFF

Musical Director and Conductor	Dale E. Monson
Director	Mike Evenden
Technical Director	Paul G. Larsen
Designer	Robert Mark Read
Lighting Designer	David W. Stoddard
Assistant Director	Deborah Stephens
Sound Engineer	Jon G. Holloman
Property Assistant	Susan Carrell
Television Director	Mark Collier
Coaches	Deborah Birch Murray Boren Charles Broadbent Cynthia R. Murfin Rex Woods
Costume Execution	Campus Couture Wendy Goff, director
Publicity Design	Michael Kawasaki
Director of Public Relations	Ken Robison
Box Office Manager	Kevin Moesser
Produced by BYU Music Theater, Clayne Robison - Artistic Director	
Special thanks to BYU Scene Shop, O. Lee Walker - supervisor, and BYU Costume Shop, Janet Swenson - costumer	

COMING EVENTS

- March 15 and 17: Music Theater Auditions for 1976-77 productions.
 3-6 p.m. (sign up outside Gates Music Theater)
 Scheduled productions: *La Bohème* and *The Magic Flute*.
 Student, faculty, and community singers invited.
- March 23 and 24: Scenes from *The Mikado*
 12:10 and 5:10 p.m., Gates Music Theater
- April 8 and 9: *Comedy on the Bridge* and *La Bohème*, Act III
 12:10 and 5:10 p.m., Gates Music Theater
- June 10, 11, 12, and 16: *The Boor*, by Dominick Argento
 8:00 p.m., Northwest Court, Harris Fine Arts Center

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
Department of Music

presents

MUSIC THEATER SKETCH

Scenes from *The Mikado* (1885)

..... W. S. Gilbert and Arthur Sullivan
(1836-1911) (1842-1900)

Yum-Yum Susan Rockwood
Katisha Cecelia Harris
Pitti-Sing Julie Landon
Peep-Bo Tuly Penaranda

Nanki-Poo Evan Winn
Mikado Wes Wright
Pooh-Bah Terry Spencer
Pish-Tush Rulon Galloway
Ko-Ko Mike Evenden

Chorus: Chris Layton, Lorayne Clavijo, Marlene Stephens, Gordon
Jensen, Matt Bean, and John Huntington.

Stage Director John Huntington
Technical Coordinator Jeff Coletti
Coach/Accompanists Cindy Murfin
Jeannine Berry Larsen

Artistic Director Clayne Robison
Technical Director Paul Larsen
Lighting Director David Stoddard

COMING MUSIC THEATER EVENTS

April 8 and 9: Final Music Theater sketches for semester; *Comedy on the Bridge* by Martinu and *La Boheme*, Act III, by Puccini

June 10, 11, 12, and 16: *The Boor*, by Dominick Argento
8 p.m., northwest court, Harris Fine Arts Center

12:10 and 5:10 p.m.
Thursday and Friday, March 25 and 26, 1976
Gates Music Theater
Franklin S. Harris Fine Arts Center
1975-76 Series Nos. 145-148



SYNOPSIS

Nanki-Poo, son of the Mikado of Japan, has fled his father's court in disguise ("A Wand'ring Minstrel, I") to avoid marrying the elderly aristocrat, Katisha. In searching for his true love, Yum-Yum, he learns from the noble lord Pish-Tush that Yum-Yum's guardian, Ko-Ko, has been made Lord High Executioner ("Our Great Mikado, Virtuous Man"). He further learns, from Pooh-Bah, the Lord High Everything Else, that Yum-Yum is now engaged to her guardian, Ko-Ko ("Young Man, Despair" and "As Some Day It May Happen"). Yum-Yum and her sisters ("Three Little Maids From School") arrive, and Yum-Yum and Nanki-Poo are reunited ("Were You not to Ko-Ko Plighted").

By order of the Mikado, Ko-Ko must find someone willing to be executed ("I am so Proud") or else die himself. Nanki-Poo volunteers, in return for a month of marriage to Yum-Yum, to which Ko-Ko reluctantly consents. The ensuing celebration, however, is interrupted by the arrival of Katisha ("Your Revels Cease"), who claims Nanki-Poo for herself.

Nanki-Poo and Yum-Yum ("The Sun Whose Rays") learn that a wife is customarily executed along with her husband ("Here's a How-De-Do"). Therefore, at the Mikado's arrival ("A More Humane Mikado") the lovers flee and Ko-Ko professes to have executed Nanki-Poo, whom the Mikado then identifies as his only son, thus making Ko-Ko liable to execution for putting to death Japan's heir-apparent. Ko-Ko's only hope ("The Flowers That Bloom in the Spring") is to court Katisha ("Alone, And Yet Alive"), which he does successfully ("Tit-Willow") but reluctantly ("There is Beauty in the Bellow of the Blast"). Pardons are handed out all around, and a happy ending is achieved ("Finale").

—John Huntington

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
Department of Music

presents

MUSIC THEATER SKETCHES

Scenes from

La Bohème by Giacomo Puccini

and

Comedy on the Bridge by Bohuslav Martinu

Thursday and Friday
April 8 and 9, 1976

12:10 and 5:10 p.m.

Gates Music Theater

Franklin S. Harris Fine Arts Center

1975-76 Series No. 170



PROGRAM

Scenes from *La Bohème* Giacomo Puccini

Mimi Laura Cuagliotti

Rudolpho Victor Angulo

Musetta Linda Davis

Marcello Barry King

Stage Director Clayne Robison

Coach/Accompanists Cindy Murfin

Rex Woods

Charles Broadbent

Jeannine Berry Larsen

Comedy on the Bridge Bohuslav Martinu

Josephine Susan Blair

The Brewer Peter Cassidy

Johnny Jim Moore

Eva Cecelia Harris

Friendly Sentry Joanne Forster

Enemy Sentry Eileen De Stacio

Officer Ladinsky Sam Simone

Stage Director Colli Cannon

Coach/Accompanists Charles Broadbent

Rex Woods

Technical Coordinator Murray Boren

Technical Director Paul Larsen

Lighting Director David Stoddard

COMING MUSIC THEATER EVENTS

June 10, 11, 12, and 16: *The Boor*, by Dominick Argento, 8 p.m., northwest court, Harris Fine Arts Center

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

presents

Members of
MUSIC THEATER RELAXATION AND COORDINATION CLASS
in

"A SINGING TEA PARTY" (HERBAL)
under the direction of Roswitha Bonn

5:00 p.m.
Monday, April 12, 1976
Gates Music Theater
Franklin S. Harris Fine Arts Center
1975-76 Series No. 181

P R O G R A M

"I Walked Today Where Jesus Walked"
Bob Paskett

"On a Clear Day" by Alan J. Lerner
Rulon Galloway

"The Impossible Dream" by Mitch Leigh
Bob Culberson

"O mio Babbino Caro" from Gianni Schicchi by Puccini
Nancy Andel

"Je dis que vien ne miepouvante" by Bizet
Chris Layton

"Scintille, diamant" from Les Contes d'Hoffman by Offenbach
Terry Spencer

"American Lullaby" by Gladys Rich
"Mama, Look Sharp" from 1776 by Sherman Edwards
Julie Landon

"The Dark King's Daughter" by Crist
Kathy Chandler

"Easter Parade"
Bob Paskett

"The Sleeping Palace" by Ned Rorem
"A Memory" by Rudolph Ganz
Sharleen Partridge

"Chinese Mother Goose Rhymes" by Bainbeidge Crist
Lady-Bug
What The Old Cow Said
Of What Use is a Girl?
Pat a Cake
The Old Woman
Baby is Sleeping
Diane Stevenett

Accompanists:
Cindy Murfin
Angela Hansen
Jim Wallman

Movement and Coordination Director
Roswitha Bonn

Music Theater Artistic Director
Clayne Robison

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

presents

MUSIC THEATER SKETCHES

Selections from

THE CONSUL

and

LA BOHEME

Thursday and Friday, May 27 and 28, 1976

Gates Music Theater

Franklin S. Harris Fine Arts Center

1975-76 Series Nos. 193-194



PROGRAM

Scene from *The Consul* (1950) Gian Carlo Menotti
(1911-)

Secretary	Joanne S. Forster
Mr. Kofner	Richard Steadman
Foreign Woman	Lisa Dahlgren
Magda Sorel	Nina Richards
Magician	Britton Davis
Vera Boronel	Vicki Streeter
Anna Gomez	Susan South

Synopsis: Revolutionist John Sorel has escaped from an unnamed European police state, leaving instructions for his wife, Magda, to join him in a neighboring country from whose consulate she is to receive help. This scene is Magda's first visit to the consulate.

Scene from *La Bohème* (1896) Giacomo Puccini
(1858-1924)

Rodolfo	Victor Angulo
Mimi	Debra Bennett Mitchell

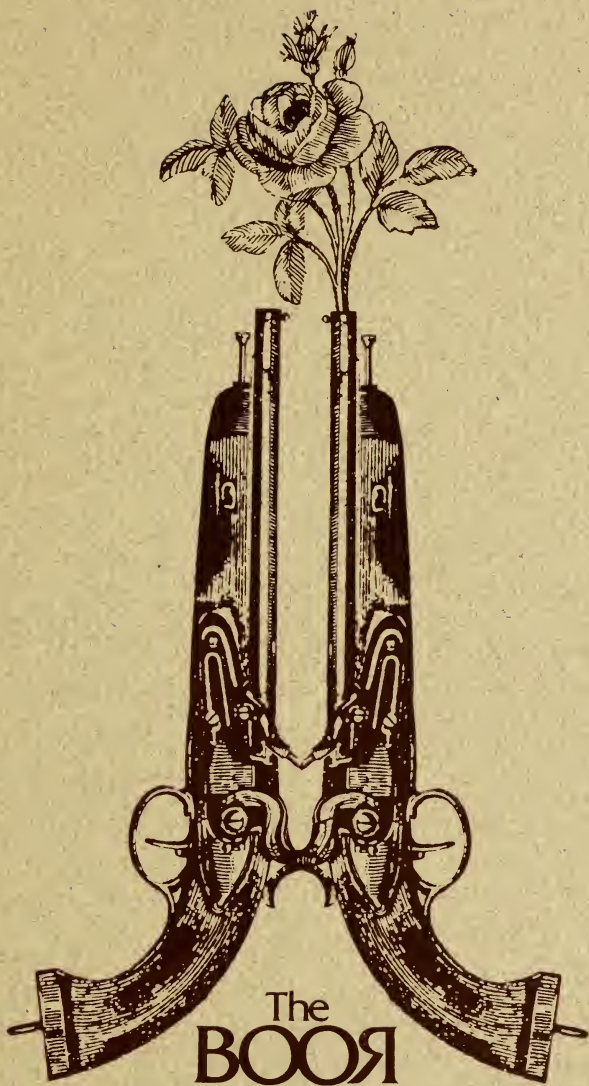
La Bohème concerns the lives of the poor artists, poets, and laborers of Paris in the 1830s. The scene is a garrett occupied by the young poet, Rodolpho.

Artistic Director	Clayne Robison
Stage Director	Mike Evenden
Coaches	Jeff Shumway
	Murray Boren
Accompanist	Jeff Shumway
Technical Director	Paul Larsen
Lighting Director	Dave Stoddard

UPCOMING MUSIC THEATER EVENTS

June 10, 11, 12, and 16: *The Boor*, by Dominick Argento. Northwest Court, Harris Fine Arts Center, 8 p.m. Tickets will be \$1 for students, faculty, or children, \$2.50 for general admission, and will be available at the Music Ticket Office after June 1.

October 22, 27, 28, and 31: *La Bohème*, by Puccini. de Jong Concert Hall, Harris Fine Arts Center, 8 p.m.



Brigham Young University, College of Fine Arts
and Communications, Department of Music,
presents **The Boor** on the
northwest court of the Harris Fine Arts Center,
June 10, 11, 12, and 16. Concertino, 8:00 p.m.;
Opera 8:45 p.m.; 1976-77 Series nos. 197-200.

CONCERTINO

W. A. Mozart Overture to *Don Giovanni*
Ludwig van Beethoven Symphony No. 6 (Pastoral)
Awakening of Joyful Feelings
on Arrival in the Country
Village Festival
Thunder Storm
Thanksgiving after the Storm

Summer Symphony

Ralph G. Laycock, *director*

<i>First</i>	Janelle Davidson, <i>concertmaster</i>	Bob Lee	<i>Bass</i>
<i>Violins</i>	Debbie Ranes	Kirt Saville	<i>Flutes</i>
	Robert Hatch	Mary Louise Richards	
	Mary Hemingway	Alice Carey	
	Brett Spencer	Alice Carey	<i>Piccolo</i>
	Vickie Sorenson	Arnold Pitcher	<i>Oboes</i>
<i>Second</i>	JoEllen Johnson, <i>principal</i>	Maxine Brighton	
<i>Violins</i>	Linda Duncan	Daron Bradford	<i>Clarinets</i>
	Ron Christensen	Jerry Clark	
	Joy Baadsgaard	Rex Woods	<i>Piano</i>
	Susan South	Daron Bradford	<i>Bass Clarinet</i>
	Claudia Batey	Lendi Hadlock	<i>Bassoons</i>
<i>Violas</i>	Becca Coleman, <i>principal</i>	Ron Belnap	
	Ann Mathews	Carol Avery	<i>Horns</i>
	John Carroll	Richard Ballou	
	Laura Bagshaw	Paul Farnsworth	
	Lu Royce	Brian Daw	<i>Trumpets</i>
<i>Cellos</i>	Sandi Pratt, <i>principal</i>	Glen Flanders	
	Karen Evans	Bobby Bird	<i>Timpani and</i>
	Milton Thibault	Cheryl Miner	<i>Percussion</i>
	Kim Kay	Douglas Ereksn	
	Sheri Webb		
	Debbie Birch		

THE BOOR

Libretto adapted by John Olon
from the play by Anton Chekhov
Music by Dominick Argento

Gene Larson (Th, S) The Boor
Lloyd Anderton (F, W)

Patricia Farr (Th, S) The Widow
Laura Cuagliotti (F, W)

Jon Green (Th, S) The Servant
Evan Call (F, W)

Production Staff

Clayne Robison Stage Director

Ralph G. Laycock Conductor

Karl Pope Set Designer

Paul G. Larsen Technical Director

Mary Jane Hegyessy Costume Designer

David W. Stoddard Lighting Director

Debra Bennett Mitchell Assistant Director

Rex Woods Coaches

Murray Boren

Richard Krynick Construction Supervisor

Richard Krynick Construction Crew

Paul Johnson, Richard Hatch

Steve Best

Steven Carroll, Daniel Ryerse Stage Crew

Jarvis Coeven, Kimberley Francis

Costumer, Mary Jane Hegyessy Costume Crew

Janice Lines, Lynne Robinson

Supervisor, Lee G. Williams III Properties

John Titensor

Michael Kawasaki Poster and Program Design

Cecelia Harris, Ken Robinson Publicity

Kevin Moesser Box Office Manager

Rick Nye Photographer

1976-77 BYU Music Theater Major Productions

October 22, 27, 28, and 31: *La Bohème*, by Puccini.
de Jong Concert Hall, 8:00 p.m.

February 25, March 1, 2, and 4, 1977: *The Magic Flute*,
by Mozart. de Jong Concert Hall, 8:00 p.m.

A BYU Music Theater Production

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

presents

CAROLE MAUIA BRADSHAW, *piano*

Student of Reid Nibley

in

SENIOR RECITAL

(Required for the degree Bachelor of Music
with a major in piano performance)

8:00 p.m.

Friday, September 19, 1975

Madsen Recital Hall

Franklin S. Harris Fine Arts Center

1975-76 Series No. 1



PROGRAM

Toccata in D Minor Johann Sebastian Bach
Moderato (1685-1750)
Fuga
Adagio
Fuga

Faschingsswank aus Wien, op. 26 Robert Schumann
(Phantasiebilder für das Pianoforte) (1810-1856)
Allegro
Romanze
Scherzino
Intermezzo
Finale

INTERMISSION

Theme and Variations, op. 73 Gabriele Fauré
(1845-1924)

Seguidilla (Castillian Dance) Isaac Albéniz
(1860-1909)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

presents

JAMES L. WALLMANN, *organist*

Student of J. J. Keeler

in

JUNIOR RECITAL

8:00 p.m.

Tuesday, September 23, 1975

Madsen Recital Hall

Franklin S. Harris Fine Arts Center

1975-76 Series No. 6



PROGRAM

I

Fantasia chromatica Jan Pieterszoon Sweelinck
(1562-1621)

Three Choral Preludes, from *Orgelbüchlein* Johann Sebastian Bach
(1685-1750)

Durch Adams Fall ist ganz verderbt, BWV 637

Es ist das Heil uns kommen her, BWV 638

Ich ruf' zu dir, Herr Jesu Christ, BWV 639

Prelude and Fugue in A Major, BWV 536 Johann Sebastian Bach

II

Sonata No. 3 in A Major, op. 65 Felix Mendelssohn
(1809-1847)

Con moto maestoso, poco a poco piu animato

Andante tranquillo

Six Little Preludes and Intermezzi Hermann Schroeder
(1904-)

Maestoso

Andante sostenuto

Allegro moderato

Allegretto

Andantino

Poco vivace

III

Cantabile César Franck
(1822-1890)

Toccata in D Minor, op. 59, no. 5 Max Reger
(1873-1916)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

presents

HIROMI ASHIZAWA, *soprano*

Student of Robert Downs

Assisted by:

Denise Williams, *piano and harpsichord*

in

GRADUATE RECITAL

(Required for the degree Master of Music
with a major in voice performance)

8:00 p.m.
Friday, September 26, 1975
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

1975-76 Series No. 2



PROGRAM

I

Shall I come, sweete Love, to thee?	Thomas Campion (1567-1620)
Come again	John Dowland (1563-1626)
Eau vive, source d'amour	Gabriel Bataille (1574-1630)
Chanson du papillon	André Campra (1660-1744)

II

Frauenliebe unde -leben, op. 42	Robert Schumann (1810-1856)
Seit ich ihn gesehen	
Er, der Herrlichst von Allen	
Ich kann's nicht fassen, nicht glauben	
Du Ring an meinem Finger	
Helft mir, ihr Schwestern	
Süsser Freund	
An meinem Herzen, an meinem Brust	
Nun hast du mir den ersten Schmerz gethan	

III

Salce, Salce and Ave Maria, from <i>Otello</i>	Giuseppe Verdi (1813-1901)
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INTERMISSION

IV

Muttsu no Kodomo no Uta	Yoshinao Nakada (1923-)
Ubaguruma	
Karasu	
Kaze no Kodomo	
Tanki ponki	
Nemu no Ki	
Oyasumi	

V

And So, Goodbye	Ernest Charles (1895-)
The Fox and the Raven	Richard Hageman (1882-1966)
At the River	Aaron Copland (1900-)
Love Went, A-Riding	Frank Bridge (1876-1941)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
Department of Music

presents

KIRT SAVILLE, *flute*

Student of Theodore Wight
and

CRAIG TURLEY, *trumpet*

Student of Newell Dayley

Assisted by:

Maxine Turley, *piano*

Julie Saville, *harpsichord*

Ann Brockbank, *piano*

Francesca Ferguson, *harp*

Student Orchestra, Dale Monson, *conductor*

in

JUNIOR RECITAL

8:00 p.m.

Tuesday, November 11, 1975

Madsen Recital Hall

Franklin S. Harris Fine Arts Center

1975-76 Series No. 44



PROGRAM

Sonata con tromba Arcangelo Corelli
(1653-1713)

Lento
Allegro
Andante
Moderato
Allegro

Dale Monson, *conductor*

Ruth Monson, *violin*

Amy Jackson, *violin*

Janelle Davidson, *violin*

Christine Hansen, *violin*

Kelly Clark, *violin*

David Marsh, *cello*

Susan Mathews, *bass*

Terry Donat, *organ*

Sonata No. 3 in A Major, K. 12 Wolfgang Amadeus Mozart
(1756-1791)

Andante
Allegro

Mr. and Mrs. Saville

Sonata for Trumpet and Piano Halsey Stevens
(1908-)

Allegro
Andante
Allegro

Mr. Turley and Mrs. Turley

Six Variations on Own Theme Niels Viggo Bentzon
(1919-)

Mr. Saville and Miss Brockbank

INTERMISSION

Lied Raymond Gallois Montbrun
Mr. Turley and Mrs. Turley

Chanson Pierre Camus
Mr. Saville and Mrs. Ferguson

Legend Georges Enesco
(1881-1955)

Mr. Turley and Mrs. Turley

Sonatine Henri Dutilleux
(1916-)

Mr. Saville and Miss Brockbank

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

presents

DALE E. MONSON, *clarinet*

Student of David Randall

Assisted by:

Elizabeth Erikson, *piano*

Ruth Monson, *violin*

in

SENIOR RECITAL

(Required for the degree Bachelor of Arts
with a major in music performance)

6:00 p.m.

Friday, November 14, 1975

Madsen Recital Hall
Franklin S. Harris Fine Arts Center

1975-76 Series No. 31



PROGRAM

Sonata in G Major Antonio Vivaldi
Prelude et Capriccio (1678-1741)
Corrente
Giga

Sonata No. 1 in F Minor, op. 120, no. 1 Johannes Brahms
Allegro appassionato (1833-1897)
Andante un poco Adagio
Allegretto grazioso
Vivace

INTERMISSION

Quartet for the End of Time Olivier Messiaen
III. Abyss of the Birds (1908-)

Contrasts for violin, clarinet and piano (1938) Béla Bartók
Verbunkos (Recruiting Dance) (1881-1945)
Piheho (Relaxation)
Sebes (Fast Dance)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
Department of Music

presents

BARBARA LAWRENCE, *horn*

Student of Don Peterson

Assisted by:

Jay Beck, *piano*

Janelle Davidson, *violin*

Christine John, *viola*

Kathryn Simmons, *viola*

Ann Mathews, *viola*

Michael E. Johnson, *viola*

David Marsh, *cello*

in

SENIOR RECITAL

8:00 p.m.
Friday, November 14, 1975
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

1975-76 Series No. 41



PROGRAM

Quintet for Horn and Strings in E-flat Major,
K. 407 Wolfgang Amadeus Mozart
(1756-1791)

Allegro

Andante

Rondo: Allegro

Miss Lawrence, *horn*

Janelle Davidson, *violin*

Kathryn Simmons, *viola*

Christine John, *viola*

David Marsh, *cello*

Adagio and Allegro, op. 70 Robert Schumann
(1810-1856)

Adagio: Langsam, mit inningem ausdruck

Allegro: Rasch und feurig

Miss Lawrence and Mr. Beck

INTERMISSION

Duetto a 2 Viole Wilhelm Friedemann Bach
(1710-1784)

Tempo giusto

Amoroso

Alla breve (Fuge)

Miss Mathews and Mr. Johnson, *violas*

Sonata for Horn, op. 17 Ludwig van Beethoven
(1770-1827)

Allegro moderato

Poco Adagio, quasi Andante

Rondo: Allegro moderato

Miss Lawrence and Mr. Beck

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
Department of Music

presents

CRAIG D. ALLEN, *trumpet*

Student of Arthur Unsworth
and

DON L. PETERSON, *trumpet*

Student of Newell Dayley

Assisted by:

Chris Giles, *piano*

Diane Peterson, *piano*

Claudia Flanders, *organ*

Julie Christophersen, *trumpet*

Brian Daw, *trumpet*

Craig Turley, *trumpet*

in

SENIOR RECITAL

8:00 p.m.

Friday, November 21, 1975

• Madsen Recital Hall

Franklin S. Harris Fine Arts Center

1975-76 Series No. 42



PROGRAM

Suite for Five Trumpets Ronald Lo Presti
Intrada
Chorale
Finale

Craig Allen, Don Peterson, Julie Christophersen,
Brian Daw, and Craig Turley

Vocalise Sergei Rachmaninov
(1873-1943)

Mr. and Mrs. Peterson

Concerto for Trumpet John Addison
Allegretto (1920-)
Adagio misterioso
Allegro con brio

Mr. Allen and Mr. Giles

Bandinage Eugène Bozza
(1905-)

Mr. and Mrs. Peterson

INTERMISSION

Fantaisie Francis Thomé
(1850-1909)

Mr. Allen and Mr. Giles

Concerto for Trumpet Johann N. Hummel
Andante (1778-1837)
Rondo

Mr. and Mrs. Peterson

Jesu Joy of Man's Desiring Johann Sebastian Bach—Allen
(1685-1750)

Mr. Allen and Miss Flanders

Contrapuntal Conversation for Two Trumpets Arthur Unsworth
Recitative and Waltz (1935-)
Allegretto Funk
Retrospect
Finale

Mr. Allen and Mr. Peterson

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

presents

BRENDA R. BROWN, *mezzo-soprano*

Student of Robert Downs

Assisted by:

Kathleen Richardson, *piano*

Walter L. Richardson, *tenor*

in

SENIOR RECITAL

(Required for the degree Bachelor of Music
with a major in Voice Performance)

6:00 p.m.
Wednesday, December 3, 1975
Madsen Recital Hall
Franklin S. Harris Fine Arts Center
1975-76 Series No. 59



PROGRAM

I

- A morire! Giacomo Carissimi
(1604-1674)
- Secresy's Song, from *The Fairy Queen* Henry Purcell
Va, l'error mio palesa, from *Mitridate*
(1658-1695)
- rè di Ponto*, K. 87 Wolfgang Amadeus Mozart
(1756-1791)

II

- Das verlassene Mägdlein Hugo Wolf
(1860-1903)
- Der Frühling Johannes Brahms
(1833-1897)
- Der Schmied Johannes Brahms
- Die Nacht Richard Strauss
(1864-1949)

III

- Sì, la stanchezza m'opprime, o figlio,
duet from *Il Trovatore* Giuseppe Verdi
(1813-1901)

INTERMISSION

IV

- Spleen, op. 51, no. 3 Gabriel Fauré
(1845-1924)
- En Sourdine, op. 58, no. 2 Gabriel Fauré
- Toujours, op. 21, no. 2 Gabriel Fauré

V

- The Sleeping Palace Ned Rorem
(1924-)
- A Cradle Song, op. 41 Benjamin Britten
(1913-)
- Sephestia's Lullaby, op. 41 Benjamin Britten
- A Charm, op. 41 Benjamin Britten

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
Department of Music

presents

DARON BRADFORD, *clarinet*
Student of David Randall

and

ANNE BROCKBANK, *piano*
Student of Paul Pollei

in

JOINT STUDENT RECITAL

6:00 p.m.
Friday, December 5, 1975
Madsen Recital Hall
Franklin S. Harris Fine Arts Center
1975-76 Series No. 64



PROGRAM

Raga Music for Solo Clarinet (1957) John Mayer
(1930-)

Vilasakhani
Megha (Rainy Season)
Vibhasa (Sunrise)
Kunakali (Morning)
Shri (Afternoon)
Pilu (Evening)
Puravi (End of Day)
Kanada (In the Deep of Night)
Vasanta (Spring Raga)

Mr. Bradford

Etude in D-flat (Un Sospiro) Franz Liszt
(1811-1886)

Miss Brockbank

Suite Hebraïque (1968) Srul Irving Glick

Cantorial Chant
Chasidic Dance
Hora
Lullaby
Dialogue
Circle Dance

Mr. Bradford and Miss Brockbank

Three Pieces from *Children's Corner Suite* Claude Debussy
(1862-1918)

Doctor Gradus ad Parnassum
Serenade of the Doll
Golliwog's Cakewalk

Miss Brockbank

INTERMISSION

Rondo Capriccioso, op. 14 Felix Mendelssohn
(1809-1847)

Miss Brockbank

Sonata, op. 167 Camille Saint-Saëns
(1835-1921)

Allegretto
Allegro animato
Lento
Molto allegro

Mr. Bradford and Miss Brockbank

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

presents

JOHN W. HAWKINS, *trombone*
Student of Carson Sharp

Assisted by:

John Frauzel, *piano*
Wayne Gardner, *trombone*
Brian Hofheins, *trombone*
Stan Watkins, *trombone*

in

STUDENT RECITAL

(In partial fulfillment of the degree Master of Arts
with a minor in Music Performance)

8:00 p.m.
Friday, December 5, 1975
Madsen Recital Hall
Franklin S. Harris Fine Arts Center
1975-76 Series No. 71



PROGRAM

Deux Danses Jean-Michel Defay
Danse sacrée
Danse profane

Cello Suite Johann Sebastian Bach
(1685-1750)
Gigue
Sarabande

Concerto, per trombone alto Johann Georg Albrechtsberger
(1736-1809)
Allegro moderato
Andante
Finale: Allegro moderato

INTERMISSION

Adagio Cantabile Nikolai Rimsky-Korsakov
(1844-1908)

Four Preludes Dmitri Shostakovich—Ostrander
(1906-1975)
Moderato
Allegretto
Andantino
Allegretto

Suite, quatuor pour 4 trombones, op. 82 Flor Peeters
(1903-)

Entrata
Lied
Dans

Mr. Hawkins, Mr. Hofheins, Mr. Watkins, Mr. Gardner

Concerto for trombone Gordon Jacob
(1895-)
First movement: Maestoso

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
Department of Music

presents

BETTY HAMMOND, *soprano*
Student of Olga Gardner

Assisted by:

Judy Morgan, *piano and organ*
Carol Hammond, *violin*
Chris Neeley, *violin*
Robert Coleman, *clarinet*

in

GRADUATE RECITAL

4:00 p.m.
Saturday, December 6, 1975
Madsen Recital Hall
Franklin S. Harris Fine Arts Center
1974-75 Series No. 161



PROGRAM

I

Lord, In Thee Do I Trust	Dietrich Buxtehude (1637-1707)
Carol Hammond, <i>violin</i>	
Chris Neeley, <i>violin</i>	
Judy Morgan, <i>organ</i>	

II

Clair de Lune, op. 46, no. 2	Gabriel Fauré (1845-1924)
Air Champêtre, op. 11	Francis Poulenc (1899-)
L'épouse from <i>Poèmes pour Mi</i>	Olivier Messiaen (1908-)
"Prière exaucée" from <i>Poèmes pour Mi</i>	Olivier Messiaen

III

Tres Poemas, op. 81	Joaquin Turina (1882-1949)
I. Olas Gigantes	
II. Tu Pupilaes Azul	
III. Besael Aura	

INTERMISSION

IV

Der Hirt auf dem Felsen, op. 129	Franz Schubert (1797-1828)
Robert Coleman, <i>clarinet</i>	

V

Sea Snatch	Samuel Barber (1910-)
Let Me Enjoy the Earth, from <i>Till Earth Outwear</i>	Gerald Finzi (1901-1956)
The Trees on the Mountains, from <i>Susannah</i>	Carlisle Floyd (1926-)

VI

Ah, forse è lui, from <i>La Traviata</i>	Giusseppe Verdi (1813-1901)
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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

presents

ELIZABETH ANN ERIKSON, *piano*
Student of Robert Smith

in

MASTER'S RECITAL

(Required for the degree Master of Music
with a major in Music Performance)

Friday, December 19, 1975
Madison First and Second Ward Chapel
Segoe and Regent
Madison, Wisconsin

8:00 p.m.
Wednesday, December 10, 1975
Madsen Recital Hall
Franklin S. Harris Fine Arts Center
1975-76 Series Nos. 68-69



PROGRAM

Prelude and Fugue in C Major, *WTC*, Bk. 2 Johann Sebastian Bach
(1685-1750)

Sonata in A Minor, op. 143 Franz Schubert
(1797-1828)

Allegro giusto

Andante

Allegro vivace

Scherzo in B Minor, op. 20 Frédéric Chopin
(1810-1849)

INTERMISSION

Sonata for Piano Samuel Barber
(1910-)

Allegro energico

Allegro vivace e leggero

Adagio mesto

Allegro con spirito

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

presents

JEANNINE COCKERILL, *violin*

Student of David Dalton

and

BONNIE GESSEL, *cello*

Student of Suzanne McIntosh

Assisted by:

Claudia Flanders, *piano*

Francesca P. Ferguson, *harp*

Doug Humpherys, *piano*

in

JOINT STUDENT RECITAL

5:00 p.m.
Thursday, December 11, 1975
Madsen Recital Hall
Franklin S. Harris Fine Arts Center
1975-76 Series No. 66



PROGRAM

Concerto in D Minor Giuseppe Tartini
(1692-1770)

Allegro
Grave
Presto

Miss Cockerill and Miss Flanders

Duet for Violin and Cello Joseph Haydn
(1732-1809)

Poco adagio
Tempo di menuetto
Allegro

Miss Cockerill and Miss Gessel

INTERMISSION

Apré un rêve Gabriel Fauré
(1845-1924)

Miss Gessel and Mr. Humpherys

Fantaisie pour violon et harpe, op. 124 Camille Saint-Saëns
(1835-1921)

Miss Cockerill and Mrs. Ferguson

Variations on a Rococo Theme, op. 33 Peter Tchaikovsky
(1840-1893)

Miss Gessel and Mr. Humpherys

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

presents

STUDENT COMPOSERS RECITAL

from the classes of
Merrill Bradshaw, Robert P. Manookin, and Murray Boren

6:30 p.m.
Thursday, December 11, 1975
Madsen Recital Hall
Franklin S. Harris Fine Arts Center
1975-76 Series No. 82



PROGRAM

"There Is Sunshine in My Sole" (Pedal Duet) David Chamberlain
Liz Hill and David Chamberlain, *organ*

Lovers' Quarrel Steven Smith
David Zabriskie, *piano*

Realms and Reflections David Zabriskie

Intimations of Immortality Vince Myrkalo

Chorus

Deborah Horne
Diana Nielson
Marilyn Holyoak
Kira Pratt

Rob Dunn
Murray Boren
David Burger
Scott Hunsaker

David Chamberlain, *organ*

Prayer of Anguish Sue Neimoyer

Chorus

Betsy Lee
Sue Neimoyer
Terry Wilbur
Robert Howe

Ann Harris
Mark Tarallo
David McKay
David Burger

Piano Piece Ray Crandall
Ray Crandall, *piano*

CRC858 Helge Skjeveland
Will Salmon, *flute*

Piece for Trombone and Piano Trudy Woods
Larry Farr, *trombone*
David Zabriskie, *piano*

Piece for Two Violins and Piano Marilyn Collard
Amy Jackson and Janelle Davidson, *violins*
Marilyn Collard, *piano*

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

presents

STUDENT CHAMBER MUSIC CONCERT

4:00 p.m.
Monday, December 15, 1975
Madsen Recital Hall
Franklin S. Harris Fine Arts Center
1975-76 Series No. 76



PROGRAM

String Quintet in C Major, op. 163 Franz Schubert
(1797-1828)

Allegro ma non troppo

Adagio

Scherzo

Allegretto

Amy Jackson, *violin*

Natalie Reed, *violin*

Kathy Simmons, *viola*

Deborah Birch, *cello*

Becky Rogers, *cello*

String Quartet No. 1, op. 7 (1908) Belá Bartók
(1881-1945)

Lento

Allegretto

Allegro vivace

Kathie Hunter, *violin*

William Schade, *violin*

Christine John, *viola*

Bonnie Gessel, *cello*

COMING EVENTS

December 12

Philharmonic Orchestra

8:00 p.m., de Jong Concert Hall

December 13

Symphonic Wind

8:00 p.m., de Jong Concert Hall

December 16

Symphony Orchestra and Male Chorus

8:00 p.m., de Jong Concert Hall

January 6

Nutcracker

8:00 p.m., de Jong Concert Hall

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

presents

ARNOLD PITCHER, *oboe*

Student of Darrel Stubbs

and

MICHAEL FRANSON, *clarinet*

Student of David Randall

Assisted by:

John Fraüzel, *piano and harpsichord*

Bill Schade, *violin*

Janelle Davidson, *violin*

Campbell Story, *viola*

Teri Cantrell, *bassoon*

Bonnie Gessel, *cello*

in

JOINT SENIOR RECITAL

8:00 p.m.
Tuesday, January 13, 1976
Madsen Recital Hall
Franklin S. Harris Fine Arts Center
1975-76 Series No. 85



PROGRAM

Concerto for Oboe in C Minor Benedetto Marcello
(1688-1739)

Allegro moderato
Adagio
Allegro

Mr. Pitcher
Mr. Schade, *violin*
Miss Davidson, *violin*
Miss Story, *viola*
Miss Cantrell, *bassoon*
Mr. Frauzel, *harpsichord*

Caprice Darius Milhaud
(1892-)

Mr. Franson, Mr. Frauzel

Romance No. 3, op. 94 Robert Schumann
(1810-1856)

Mr. Pitcher, Mr. Frauzel

Gigue in G Major Johann Sebastian Bach
(1685-1750)

Mr. Pitcher, Mr. Franson

INTERMISSION

Sonata for Oboe and Piano Paul Hindemith
(1895-1963)

Cheerful
Very Slow

Mr. Pitcher, Mr. Frauzel

Five Dance Preludes Witold Lutoslawski
(1913-)

Allegro molto
Andantino
Allegro giocoso
Andante
Allegro molto

Mr. Franson, Mr. Frauzel

Trio for Piano, Clarinet, and Violin, op. 11 Ludwig van Beethoven
(1770-1827)

Allegro con brio
Adagio
Tema con variazioni

Mr. Franson
Miss Gessel, *cello*
Mr. Frauzel, *piano*

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

presents

KATHRYN KENISON, *contralto*

Student of John R. Halliday

and

ANN MATHEWS, *viola*

Student of David Dalton

Assisted by:

Gwenda Johnson, *piano*

Chip Prince, *piano*

in

JOINT STUDENT RECITAL

8:00 p.m.
Tuesday, January 20, 1976
Madsen Recital Hall
Franklin S. Harris Fine Arts Center
1975-76 Series No. 92



PROGRAM

I

Art Thou Troubled? from *Rodelinda* George Frederick Handel
(1685-1759)

Wie Melodien Johannes Brahms
(1833-1897)

Miss Kenison, Mrs. Johnson

Gestillte Sehnsucht Johannes Brahms

Geistliches Wiegenlied Johannes Brahms

Miss Kenison, Miss Mathews, Mrs. Johnson

II

Suite No. 3 Johann Sebastian Bach
(1685-1750)

Sarabande

Bourrée I

Bourrée II

Gigue

Miss Mathews

III

Mon cœur s'ouvre à ta voix, from
Samson et Dalilah Camille Saint-Saëns
(1835-1921)

O don fatale, from *Don Carlo* Giuseppe Verdi
(1813-1901)

Miss Kenison, Mrs. Johnson

IV

Sonate C-Moll für Bratsche und Klavier Felix Mendelssohn
(1809-1847)

Adagio-Allegro

Menuetto

Andante con Variazioni

Miss Mathews, Mr. Prince

V

Estrellita Manuel Ponce
(1882-1948)

Sin tu amor Miguel Sandoval
(1903-1953)

Sweet Chance That Led My Steps Abroad Michael Head
(1900-)

The Sleigh Richard Kountz
(1896-1950)

Miss Kenison, Mrs. Johnson

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

presents

CAROL AVERY, *horn*

Student of Don Peterson

and

CAROLE SUE JEPPSON, *flute*

Student of Ted Wight

Assisted by:

Susan Neimoyer, *piano*

Marilee Flint, *piano*

Arnold Pitcher, *oboe*

Daron Bradford, *clarinet*

Tevis Laukat, *bassoon*

in

JOINT STUDENT RECITAL

5:30 p.m.
Thursday, January 22, 1976
Madsen Recital Hall
Franklin S. Harris Fine Arts Center
1975-76 Series No. 93



PROGRAM

Villanelle Paul Dukas
(1865-1935)

Miss Avery and Miss Neimoyer

Sonata for flute and piano, op. 94 Sergei Prokofiev
(1891-1953)

Moderato

Allegretto scherzando

Andante

Allegro con brio

Miss Jeppson and Miss Flint

Concerto No. 2 in D Major Joseph Haydn
(1732-1809)

Allegro moderato

Adagio

Allegro

Miss Avery and Miss Neimoyer

Sonata in G Minor Johann Sebastian Bach
(1685-1750)

Allegro moderato

Adagio

Allegro con moto

Miss Jeppson and Miss Flint

Sextet for piano and woodwind quintet (1930-32) Francis Poulenc
(1899-1963)

Finale

Carol Avery, Sue Jeppson, Marilee Flint,
Daron Bradford, Tevis Laukat, Arnold Pitcher

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
Department of Music

presents

DAVID E. FELLER, *clarinet*
Student of David Randall

Assisted by:

John Frauzel, *piano and harpsichord*

in

SENIOR RECITAL

8:00 p.m.
Thursday, February 5, 1976
Madsen Recital Hall
Franklin S. Harris Fine Arts Center
1975-76 Series No. 97



PROGRAM

Sonata in C Minor Georg Philipp Telemann
(1681-1767)

Allegro
Adagio
Allegro assai
Ondeggiando, ma non adagio
Allegro

Concerto No. 2 Carl Maria von Weber
(1786-1826)

Alla polacca

Concerto Matyas Seiber
(1905-)

Toccata
Variazioni semplici
Scherzo

Piece for unaccompanied clarinet Dave Feller

Sonata Francis Poulenc
(1899-1963)

Allegro tristamente
Romanza
Allegro con fuoco

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
Department of Music

presents

JEANNINE BERRY, *piano*
Student of Margaret Van Orman

and

DEBRA BENNETT MITCHELL, *soprano*
Student of Ray Arbizu

in

JOINT STUDENT RECITAL

8:00 p.m.
Tuesday, February 10, 1976
Madsen Recital Hall
Franklin S. Harris Fine Arts Center
1975-76 Series No. 104



PROGRAM

Fantasia in C Minor BWV 906 Johann Sebastian Bach
(1868-1750)

Miss Berry

Frühlingsmorgen Gustav Mahler
(1860-1911)

Erinnerung Gustav Mahler

Hans und Grethe Gustav Mahler

Serenade Gustav Mahler
Mrs. Mitchell and Miss Berry

Sonata in E-flat Major, op. 31, no. 3 Ludwig van Beethoven
(1770-1827)

Allegro

Allegretto vivace

Minuetto

Presto con fuoco

Miss Berry

INTERMISSION

Etude in B Major, op. 8, no. 4 Alexander Scriabin
(1872-1915)

Etude in E Major, op 8, no. 5 Alexander Scriabin

Etude in D-sharp Minor, op. 8, no. 12 Alexander Scriabin
Miss Berry

The Letter Aria, from *The Ballad of Baby Doe* Douglas Moore
(1893-1969)

Ain't it a pretty night, from *Susannah* Carlisle Floyd
(1926-)

Steal me, from *The Old Maid and the Thief* Gian Carlo Menotti
(1911-)

Mrs. Mitchell and Miss Berry

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
Department of Music

presents

MARY WUEHLER, *mezzo-soprano*

Student of Donna Dalton

Assisted by:

Sandra Boyer, *piano*

in

SENIOR RECITAL

5.30 p.m.
Saturday, February 14, 1976
Madsen Recital Hall
Franklin S. Harris Fine Arts Center
1975-76 Series No. 99



PROGRAM

Star vicino all bell' idol	attrib. Salvator Rosa (1615-1673)
Le Violette	Alessandro Scarlatti (1659-1725)
Chanson d'amour	Gabriel Fauré (1845-1924)
Les Berceaux	Gabriel Fauré
Toujours	Gabriel Fauré
Non so più cosa son, from <i>Le Nozze di Figaro</i>	Wolfgang Amadeus Mozart (1756-1791)

INTERMISSION

The Lonely Goatherd	Richard Rodgers (1902-)
Chants populaires	Maurice Ravel (1875-1937)
Chanson italienne	
Chanson hébraïque	
Chanson française	
Chanson espagnole	
Allerseelen	Richard Strauss (1864-1949)
Verborgenheit	Hugo Wolf (1860-1903)
Meine liebe ist grün	Johannes Brahms (1833-1897)
Dawn, from <i>Vedic Hymns</i>	Gustav Holst (1874-1934)
Song of Innocence	Paul Nordoff (1909-)
The Green Dog	Herbert Kingsley

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
Department of Music

presents

TULY A. PENARANDA, *soprano*
Student of Margaret Woodward

Assisted by:

Mark Park, *piano*
John S. Huntington, *baritone*
Chris Giles, *piano*

in

SENIOR RECITAL

8:00 p.m.
Saturday, February 21, 1976
Madsen Recital Hall
Franklin S. Harris Fine Arts Center
1975-76 Series No. 105



PROGRAM

A simple song, from *Mass* Leonard Bernstein
(1918-)
Miss Penaranda and Mr. Park

Las horas de una estancia Alberto E. Ginastera
(1916-)
El alba
La mañana
El mediodia
La tarde
La noche
Miss Penaranda and Mr. Park

Concerto in G Maurice Ravel
(1875-1937)
Allegramente
Mr. Park and Mr. Giles

INTERMISSION

Knoxville: Summer of 1915, op. 24 Samuel Barber
(1910-)
Miss Penaranda and Mr. Park

Nocturne (Homage to John Field), op. 33 Samuel Barber
Mr. Park

Bess you is my woman, from *Porgy and Bess* George Gershwin
(1898-1937)
Miss Penaranda, Mr. Huntington, and Mr. Park

My man's gone, from *Porgy and Bess* George Gershwin
Miss Penaranda and Mr. Park

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

presents

KATHRYN SIMMONS, *viola*

Student of David Dalton

Assisted by:

Jeff Shumway, *piano*

William Schade, *violin*

in

STUDENT RECITAL

6:00 p.m.
Tuesday, February 24, 1976
Madsen Recital Hall
Franklin S. Harris Fine Arts Center
1975-76 Series No. 110



PROGRAM

Duo in G Major for violin and viola, K. 423 Wolfgang Amadeus Mozart
(1756-1791)

Allegro

Adagio

Rondeau: Allegro

Sonata for viola and piano (1939) Paul Hindemith
(1895-1963)

Breit, mit Kraft

Sehr lebhaft

Phantasie

Finale (mit zwei Variationen)

INTERMISSION

Sonata in F Minor for viola and piano, op. 120, no. 1 Johannes Brahms
(1833-1897)

Allegro appassionato

Andante un poco adagio

Allegro grazioso

Vivace

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
Department of Music

presents

ROBERT D. LOWE, *trumpet*
Student of K. Newell Dayley and Arthur Unsworth

and

DOUG RICHARDS, *piano*

Assisted by:

Paul Pollei, *piano*
David Chamberlin, *organ*
Arthur Unsworth, *piano*
Bobby Bird, *drums*
Bill Bigelow, *guitar*

in

JOINT STUDENT RECITAL

8:00 p.m.
Wednesday, February 25, 1976
Madsen Recital Hall
Franklin S. Harris Fine Arts Center
1975-76 Series No. 111



PROGRAM

Concerto for Trumpet in E-flat Joseph Haydn
(1752-1809)

Allegro
Andante
Allegro

Mr. Lowe, *trumpet*
Dr. Pollei, *piano*

Etude in E Major, op. 10 Frédéric Chopin
(1810-1849)

Etude in D-flat Major, op. 25 Frédéric Chopin
Mr. Richards, *piano*

Cantata 140: Chorale No. 4 Johann Sebastian Bach
(1685-1750)

Mr. Lowe, *trumpet*
Mr. Chamberlin, *organ*

Rhapsody in C Major Ernst von Dohnanyi
(1877-1960)

Mr. Richards, *piano*

What Are You Doing the Rest of Your Life? Michael Le Grand

Mr. Lowe, *flügelhorn*
Dr. Unsworth, *piano*
Mr. Bird, *drums*
Mr. Bigelow, *bass guitar*

Theme from "Love Story" Francis Lai

Mr. Richards, *piano*

Concertino, op. 29 Knudaage Riisager
(1897-)

Allegro
Andante semplice
Rondo vivace

Mr. Lowe, *trumpet*
Dr. Pollei, *piano*

Polonaise in A-flat Major, op. 53 Frédéric Chopin

Mr. Richards, *piano*

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music
Preparatory Division

presents

NORA MOORE, *piano*

Student of Paul C. Pollei

in

RECITAL

5:00 p.m.
Saturday, March 6, 1976
Madsen Recital Hall
Franklin S. Harris Fine Arts Center
1975-76 Series No. 108



PROGRAM

Partita in B-flat Major Johann Sebastian Bach
Prelude (1685-1750)
Allemande
Corrente
Sarabande
Minuet
Gigue

Etude-Tableau in C-sharp Minor,
op. 33, no. 9 Sergei Rachmaninoff
(1873-1943)

Danse Claude Debussy
(1862-1918)

Toccata, op. 15 Robert Muczynski
(1929-)

INTERMISSION

Sonata in D Major,
K. 576 Wolfgang Amadeus Mozart
Allegro (1756-1791)
Adagio
Allegretto

Ballade in A-flat Major, op. 47 Frédéric Chopin
(1810-1849)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
Department of Music

presents

C. STEPHEN BOYD, *conductor*

Assisted by:

Jeannine Berry Larsen, *piano*

Dave Chamberlin, *piano and organ*

Mixed Chorus

Male Chorus

in
GRADUATE RECITAL

(Required for the degree Master of Music
with a major in Music Performance)

6:00 p.m.
Thursday, March 18, 1976
Madsen Recital Hall
Franklin S. Harris Fine Arts Center
1975-76 Series No. 130



PROGRAM

I

From *Wyeth Repository of Sacred Music, Part Second* (1820)

Washington	Anonymous
Northfield	Jeremiah Ingalls (1764-1828)
Pilgrim's Farewell	Anonymous
Springhill	Anonymous
Judgement Anthem	Justin Morgan (1747-1798)
Animation	Anonymous
Mixed Chorus	

II

Erhöre mich (Give Ear, Oh Lord)	Heinrich Schutz (1585-1672)
Widerspruch (Contradiction)	Franz Schubert (1797-1828)
Two Tunes from the "Ainsworth Psalter"	arr. by Luther Noss
Psalm 137	
Psalm 150	
Male Chorus	

III

Three Robert Frost Songs	Jane Putt
Dust of Snow	
A Minor Bird	
Lodged	
Mixed Chorus	

IV

To Saint Cecilia	Norman Dello Joio
Mixed Chorus	

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
Department of Music

presents

BRIAN DAW, *trumpet*
Student of K. Newell Dayley

Assisted by:

Kristina Watt, *soprano*
Student Ensemble, Larry Farr, *conductor*

in

GRADUATE RECITAL

(In partial fulfillment for the degree Master of Music
with a major in Music Performance)

8:00 p.m.
Thursday, March 18, 1976
Madsen Recital Hall
Franklin S. Harris Fine Arts Center
1975-76 Series No. 128



PROGRAM

Sonata in C Tomaso Albinoni
(1671-1750)

Grave
Allegro
Grave
Allegro

Mr. Daw, *Baroque trumpet in C**
Student Ensemble†

Suite in D George Frederick Handel
(1685-1759)

Overture
Gigue
Menuetto
March (Bourrée)
March

Mr. Daw, *Baroque trumpet in D**
Student Ensemble†

INTERMISSION

Su le sponde del Tebro Alessandro Scarlatti
(1660-1725)

Sinfonia
Recitativo
Sinfonia
Recitativo
Largo
Aria
Ritornello
Recitativo
Aria

Mr. Daw, *piccolo trumpet in B-flat*
Miss Watt, *soprano*
Student Ensemble†

* The Meinl und Lauber trumpet is a modern reproduction of the Wolf Wilhelm Haas (1681-1760) model. The original trumpet is pitched approximately a half step lower than the modern reproduction.

† Ruth Monson, Bill Schade, Amy Jackson, Janelle Davidson, *violins*
Kathy Simmons, Mike Johnson, *violas*
David Marsh, *cello*
Markus Merrill, Arnold Pitcher, *oboes*
Lendie Hadlock, *bassoon*
Kerry Arbon, *continuo*
Jeff Shumway, *harpsichord*

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

presents

RULON CHRISTIANSEN, *organ*
Student of J. J. Keeler

in

GRADUATE RECITAL

(Required for the degree Master of Music
with a major in Music Performance)

8:30 p.m.
Sunday, March 21, 1976
Provo Tabernacle
1975-76 Series No. 132



PROGRAM

I

Prelude and Fugue in F-sharp Minor Dietrich Buxtehude
(1637-1707)

Toccata for the Elevation Girolamo Frescobaldi
(1583-1643)

Passacaglia and Fugue in C Minor, BWV 582 Johann Sebastian Bach
(1685-1750)

II

Prelude and Fugue on a Theme of Vittoria Benjamin Britten
(1913-)

Fantasy No. 2 in D-flat Major, op. 101 Camille Saint-Saëns
(1835-1921)

Capriccio, op. 69, no. 5 Max Reger
(1873-1916)

III

Symphony No. 6 in B Minor, op. 59 Louis Vierne
(1870-1937)

Adagio
Final

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

presents

SUE NEIMOYER, *piano*
Student of Mona Smith and Merrill Bradshaw

and

SHERELL STEELE, *horn*
Student of Don Peterson

Assisted by:

Dave Rasmussen, *piano*
Markus Merrill, *oboe*

in
JOINT STUDENT RECITAL

5:00 p.m.
Monday, March 22, 1976
Madsen Recital Hall
Franklin S. Harris Fine Arts Center
1975-76 Series No. 125



PROGRAM

Realms of Reflections David Zabriskie
(1954-)

Miss Neimoyer

Concerto No. 2 in E-flat Major, K. 417 Wolfgang Amadeus Mozart
(1756-1791)

Allegro maestoso

Andante

Rondo

Miss Steele and Mr. Rasmussen

Sonata in D Major, K. 485 Wolfgang Amadeus Mozart
Allegro

Intermezzo, op. 119, no. 1 Johannes Brahms
(1833-1897)

Ballade, op. 118, no. 3 Johannes Brahms
Miss Neimoyer

Concerto No. 1 in E-flat Major, op. 11 Richard Strauss
(1864-1949)

Allegro

Andante

Rondo

Miss Steele and Mr. Rasmussen

Sonata No. 2, op. 45 Dmitri Kabalevsky
(1904-)

Allegro maestoso

Adagio

Miss Neimoyer

Portrait of a Little Girl Sue Neimoyer
(1955-)

Miss Neimoyer, Miss Steele, and Mr. Merrill

"Portrait of a Little Girl" is a character sketch of a child, normal in outward appearance, but because she is too creative, too bright, or doesn't dress like everyone else, she is neither accepted nor liked by her peers. Not understanding why she is not liked, she seeks the acceptance of the other children but is ultimately rejected by them.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

presents

STEPHANIE BENSON, *piano*
Student of Sally Peterson

Assisted by:

Margaret and Mary Benson, *piano*

in
STUDENT RECITAL

6:00 p.m.
Tuesday, March 23, 1976
Madsen Recital Hall
Franklin F. Harris Fine Arts Center
1975-76 Series No. 124



PROGRAM

Prelude and Fugue No. 22 in B-flat
Minor, *WTC*, Bk. I Johann Sebastian Bach
(1685-1750)

Stephanie Benson

Sonata in C Major, K. 330 Wolfgang Amadeus Mozart
(1756-1791)

Allegretto

Mary Benson

Nocturne in F Major, op. 15, no. 15 Frédéric Chopin
(1810-1849)

Margaret Benson

Mouvements perpétuels (1918) Francis Poulenc
(1899-1974)

Stephanie Benson

INTERMISSION

Sonata in G Major, op. 79 Ludwig van Beethoven
(1770-1827)

Presto alla tedesca

Andante

Vivace

Stephanie Benson

Jardins sous la pluie, from *Estampes* Claude Debussy
(1862-1918)

Margaret Benson

Child Falling Asleep, from *Scenes from Childhood*
op. 15, no. 12 Robert Schumann
(1810-1856)

Mary Benson

Polichinelle Heitor Villa-Lobos

Stephanie Benson

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

presents

STUDENT CHAMBER CONCERT

8:00 p.m.
Wednesday, March 24, 1976
Madsen Recital Hall
Franklin S. Harris Fine Arts Center
1975-76 Series No. 144



PROGRAM

Quartet in B-flat Major, K. 485 Wolfgang Amadeus Mozart
(1756-1791)

Allegro vivace assai

Menuetto: Trio

Adagio

Allegro assai

Daron Bradford

David Feller

Dale Monson

David Randall

Divertissement Marcel Bitsch
(1921-)

Prelude

Pastorale

Fugue

Barbara J. Shpack, *flute*

Karen Kirkham, *clarinet*

Cyndee Manley, *oboe*

Brad Whitney, *basoon*

Quartet in F Major, op. 18, no. 1 Ludwig van Beethoven
(1770-1827)

Allegro con brio

Adagio affetuoso ed appassionato

Marcia Perona, *violin*

Debbie Dayton, *violin*

Ann Mathews, *viola*

Jan Bigler, *cello*

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
Department of Music

presents

BOB TAYLOR, *trumpet and flugelhorn*

Student of K. Newell Dayley

and

TEVIS LAUKAT, *bassoon and saxophone*

Student of Glenn R. Williams

Assisted by:

Jeannine Larsen, *piano*

Ingrid Terri, *piano*

David Chamberlin, *organ*

Jay L. Beck, *piano*

Roxanne Laycock, *piano*

Jazz Combo:

Margo Jensen, *soprano*

Mark Tarallo, *electric piano*

Bill Bigelow, *bass*

Sam Foster, *drums*

in

JOINT STUDENT RECITAL

6:00 p.m.
Thursday, March 25, 1976
Madsen Recital Hall
Franklin S. Harris Fine Arts Center
1975-76 Series No. 129



PROGRAM

Concerto in D for Trumpet Georg Philipp Telemann
(1681-1747)

Largo
Allegro (III)

Mr. Taylor and Mr. Chamberlin

Pièce Gabriel Fauré
(1845-1924)

Mr. Laukat and Miss Laycock

Concerto in E-flat for Trumpet Franz Joseph Haydn
(1732-1809)

Andante
Finale: Allegro

Mr. Taylor and Miss Terri

Four Pieces for Bassoon, op. 25 Mikhail Starokadomsky
(1901-1954)

Humoresque
Pastorale
Gavotte
Scherzo

Mr. Laukat and Mr. Beck

Legend Georges Enesco
(1881-1955)

Mr. Taylor and Mrs. Larsen

Sonate (1938) Paul Hindemith
(1895-1963)

Leicht bewegt
Langsam
Marsch
Beschluss, Pastorale-Ruhig

Mr. Laukat and Mr. Beck

Concerto for Trumpet Wayne R. Bohrnstedt
(In one movement)

Mr. Taylor and Mrs. Larsen

INTERMISSION

Rock Island Rocket Tom Scott

Times Lie Joe Farrell

Too Short Bob Taylor

Summertime George Gershwin

Land of Make-Believe Chuck Mangione

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

presents

JEFF SHUMWAY, *piano*

Student of Robert Smith

in

SENIOR RECITAL

(Required for the degree Bachelor of Music
with a major in Music Performance)

6:00 p.m.
Friday, March 26, 1976
Madsen Recital Hall
Franklin S. Harris Fine Arts Center
1975-76 Series No. 134



PROGRAM

Chromatic Fantasy and Fugue in D Minor Johann Sebastian Bach
(1685-1750)

Sonata in B Minor, op. 58 Frédéric Chopin
(1810-1849)

Allegro maestoso

Scherzo: Molto vivace

Largo

Finale: Presto non tanto

INTERMISSION

Sonata No. 2, op. 22 Robert Muczynski
(1926-)

Allegro

Con moto ma non tanto

Molto andante

Allegro molto

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
Department of Music

presents

MICHELLE BROOKS, *violin*
Student of David Kerr

Assisted by:

Lorraine Low, *piano*

in

SENIOR RECITAL

4:00 p.m.
Tuesday, March 30, 1976
Madsen Recital Hall
Franklin S. Harris Fine Arts Center
1975-76 Series No. 138



PROGRAM

Concerto No. 4 in D Major, K. 218 Wolfgang Amadeus Mozart
(1756-1791)

Allegro

Andante cantabile

Andante grazioso e Allegro ma non troppo

Preludio, from Partita No. 3 in E Major Johann Sebastian Bach
(1685-1750)

Serenade melancolique, op. 26 Peter Ilyich Tchaikovsky
(1840-1893)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

presents

SHERI LYNNE WEBB, *cello*

Student of Suzanne McIntosh

and

SUSAN MATHEWS, *bass*

Student of Lawrence Sardoni

Assisted by:

Chip Prince, *piano*

Jay Beck, *piano*

Cheryl Hickenlooper, *piano*

Janelle Davidson, *violin*

Kathy Simmons, *viola*

in

STUDENT RECITAL

6:00 p.m.

Tuesday, March 30, 1976

Madsen Recital Hall

Franklin S. Harris Fine Arts Center

1975-76 Series No. 141



PROGRAM

Concerto in D Minor Edouard Lalo
(1823-1892)

II. Intermezzo

III. Introduction—Rondo

Miss Webb
Mr. Printe

Sonata (1949) Paul Hindemith
(1895-1963)

Allegretto

Scherzo: Allegro assai

Molto Adagio—Lied: Allegretto grazioso

Miss Mathews
Mr. Beck

INTERMISSION

Elegie in D Giovanni Bottesini
(1821-1889)

Miss Mathews
Mr. Beck

Quintet for Piano and Strings (Trout), op. 114 Franz Schubert
(1797-1828)

Allegro vivace

Andante

Presto

Andantino

Allegro giusto

Miss Hickenlooper
Miss Davidson
Miss Simmons
Miss Webb
Miss Mathews

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
Department of Music

presents

TERRY LYNN BRADLEY, *flute*
Student of Karen Perkins

Assisted by:

Jeff Shumway, *piano*
Ruth Monson, *violin*
Linda Duncan, *viola*
Eric Peterson, *guitar*

in

SENIOR RECITAL

(Required for the degree Bachelor of Music
with a major in Music Performance)

6:00 p.m.
Wednesday, March 31, 1976
Madsen Recital Hall
Franklin S. Harris Fine Arts Center
1975-76 Series No. 119



PROGRAM

Concerto in G Major, K. 313 Wolfgang Amadeus Mozart
(1756-1791)

Allegro maestoso

Sonatine Henri Dutilleux
(1916-)

Serenade in D Major for Flute, Violin,
and Viola, op. 25 Ludwig van Beethoven
(1770-1827)

Entrata: Allegro

Tempo ordinario d'un menuetto

Allegro molto

Andante con variazioni

Allegro scherzando e vivace

Adagio—Allegro vivace e disinvolto

Poem Charles Griffes
(1884-1920)

Entr'acte Jacques Ibert
(1890-1962)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

presents

GORDON JOHNSTON, *organ*

and

STEPHEN YOUNG, *organ*

Students of J. J. Keeler

in

JOINT STUDENT RECITAL

5:30 p.m.
Saturday, April 10, 1976
Madsen Recital Hall
Franklin S. Harris Fine Arts Center
1975-76 Series No. 168



PROGRAM

Toccata in D Minor, BWV 538 (Dorian) Johann Sebastian Bach
(1685-1750)

Benedictus, op. 59, no. 9 Max Reger
(1873-1916)

Two Preludes on L.D.S. Hymn Tunes

He Died! the Great Redeemer Died Robert P. Manookin

Teach Me to Walk in the Light Kim Croft

Suite—*Laudate Dominum* Peter Hurford
(1930-)

Processional

Rondo da Chiesa

Meditation

Scherzo

French Carol

Exurgat Deus

Mr. Johnston

Concerto No. 1 in G Major, BWV 592 Johann Sebastian Bach—Ernst
(1685-1750)

Allegro

Grave

Presto

Chorale Prelude on "O Welt, ich muss dich lassen" Johannes Brahms
(1833-1897)

Prelude on "Es ist ein Ros' entsprungen" Hermann Schroeder
(1904-)

Sonata in B-flat, op. 65, no. 4 Felix Mendelssohn
(1809-1847)

Allegro con brio

Andante religioso

Allegretto

Allegro maestoso e vivace

Mr. Young

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

presents

STUDENT CHAMBER RECITAL

6:00 p.m.
Tuesday, April 13, 1976
Madsen Recital Hall
Franklin S. Harris Fine Arts Center
1975-76 Series No. 174



PROGRAM

Trio in E-flat Major, op. 3 Ludwig van Beethoven
(1770-1827)

Allegro con brio
Adagio
Menuetto
Allegro

Doug Mahlum, *violin*
Mary Ann Hemphill, *viola*
Susan Faux, *cello*

Quartet in A Major, op. 26 Johannes Brahms
(1833-1897)

Allegro non troppo
Poco Adagio
Poco Allegro
Allegro

Ann Bunker, *piano*
Ruth Monson, *violin*
Linda Duncan, *viola*
Alessandra Pratt, *cello*

Duo (1934) Paul Hindemith
(1895-1963)

Campbell Story, *viola*
Debbie Birch, *cello*

Quartet in F (1902-03) Maurice Ravel
(1875-1937)

Modéré-très doux
Assez vif
Très lent
Agité

Bill Schade, *violin*
Mel Stott, *violin*
Kathy Simmons, *viola*
Bonnie Gessel, *cello*

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
Department of Music

presents

ROBERT MILLETT
Student of Merrill Bradshaw

in
COMPOSITION RECITAL

6:30 p.m.
Wednesday, April 14, 1976
E-250
Franklin S. Harris Fine Arts Center
1975-76 Series No. 175



PROGRAM

Sonata for Unaccompanied Violin
Allegro moderato, quasi un gigue
Andante amoroso

Mel Stott, Natalie Reed, *violins*

Walden, a cycle of four songs (words by Henry David Thoreau)
I learned this
A different drummer
I delight to come to my bearings
The sun is but a morning star

Linda Carol Anderson, *soprano*
Sherida Wooley, *piano*

Prelude, to Maurice Ravel

Terry Bradley, *flute*
Arnold Pitcher, *oboe*
David Burger, *B-flat clarinet*
Lendie Hadlock, *bassoon*

INTERMISSION

String Quartet No. 1

First movement: Allegro ma non troppo
Bill Schade, Mel Stott, *violins*
Kathryn Simmons, *viola*
Bonnie Gessel, *cello*

Saxophone Quartet

Prelude: Andante
Dance: Moderato
Rondo: Allegro

Glenn Fernley, *B-flat soprano*
Dianne Lunt, *E-flat alto*
Tevis Laukat, *B-flat tenor*
Nancy D. Waters, *E-flat baritone*

Fanfare Fugue

Gerald Macdonald, *first euphonium*
Dan Bachelder, *second euphonium*
Shaun McCausland, *third euphonium*
Jim Ness, *tuba*

All Creatures of Our God and King: Hymn and Fugue

Bob Lowe, Bob Taylor, *flugelborns*
Randy Thornton, John Hawkins, *trombones*
Jim Ness, *tuba*

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
Department of Music

presents

KATHY TROWBRIDGE, *piano*
Student of Nancy Brownlee

and

SHIRLEY JOHNSON, *soprano*
Student of Ray Arbizu

Assisted by:

Diana Pittman, *piano*

in

JOINT SENIOR RECITAL

6:00 p.m.
Thursday, April 15, 1976
Madsen Recital Hall
Franklin S. Harris Fine Arts Center
1975-76 Series No. 180



PROGRAM

Sonata in D Major Baldassare Galuppi
(1706-1785)

Adagio
Allegro
Largo
Giga

Mrs. Trowbridge

An Chloe, K. 524 Wolfgang Amadeus Mozart
(1756-1791)

Das Veilchen, K. 476 Wolfgang Amadeus Mozart

Nehmt meinen Dank, K. 383 Wolfgang Amadeus Mozart

Miss Johnson
Miss Pittman

Etude in F Minor, op. 10, no. 9 Frédéric Chopin
(1809-1849)

Etude in A-flat Major, op. 25, no. 1 Frédéric Chopin

Mrs. Trowbridge

Enough Ester Cooper

The Crucifixion Samuel Barber
(1910-)

Spirit Flower Louis Campbell-Tipton
(1877-1921)

Miss Johnson
Miss Pittman

Children's Corner Claude Debussy
(1862-1918)

Doctor Gradus and Parnassum
Jimbo's Lullaby
Serenade for the Doll
The Little Shepherd
Golliwogg's Cake-walk

Mrs. Trowbridge

Lonely John Edmunds
(1913-)

Nocturne Pearl C. Curran
(1875-1925)

Deborah Gene Bone and Howard Fenton
(1948-) (1948-)

Miss Johnson
Miss Pittman

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

presents

DAVID CHAMBERLIN, *organ*

Student of Parley Belnap

Assisted by:

Carol Avery, *French horn*

in

SOPHOMORE RECITAL

8:00 p.m.

Saturday, April 17, 1976

Madsen Recital Hall

Franklin S. Harris Fine Arts Center

1975-76 Series No. 171



PROGRAM

I

Prelude, Fugue and Chaconne Dietrich Buxtehude
(1637-1707)

Two Chorale Preludes on "Nun Komm, der
Heiden Heiland," BWV 659, BWV 660 Johann Sebastian Bach
(1685-1750)

Prelude and Fugue in G Major, BWV 541 Johann Sebastian Bach

II

Prelude on "Mary Had a Little Lamb" David Chamberlin
(1956-)

Ten Pedal Etudes on the Belgian Folk tune
"Le petit pêcheur rusé" Flor Peeters
(1903-)

III

Sonata No. 2 Paul Hindemith
(1895-1963)

Lebhaft
Ruhig bewegt
Fuga: Mässig bewegt, heiter

Hymn Voluntary on "Sweet Is The Work" for
French Horn and Organ David Chamberlin
Carol Avery, *French horn*

Chorale in A Minor César Franck
(1822-1890)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

presents

STUDENT COMPOSERS RECITAL

From the classes of Robert P. Manookin,
Merrill Bradshaw, and
Murray Boren

8:00 p.m.
Friday, April 2, 1976
Madsen Recital Hall
Franklin S. Harris Fine Arts Center
1975-76 Series No. 149



PROGRAM

Moods for Classical Guitar and Violin Tara Hardy
Paul Criddle, *guitar*
Marcia Perona, *violin*

Weak Things Become Strong (Ether 12:27) Steve Moore
Orem Fourth Ward Choir
Steve Moore, *conductor*
Burton Kelly, *organ*

The Healing (Carol Lynn Pearson) D. Lynn Decker
Nancy Sutton, *soprano*
David Zabriskie, *piano*

There's Even You Tom Clark
Brad Clark, *baritone*
Alice Carey, *flute*
Tom Clark, *piano*

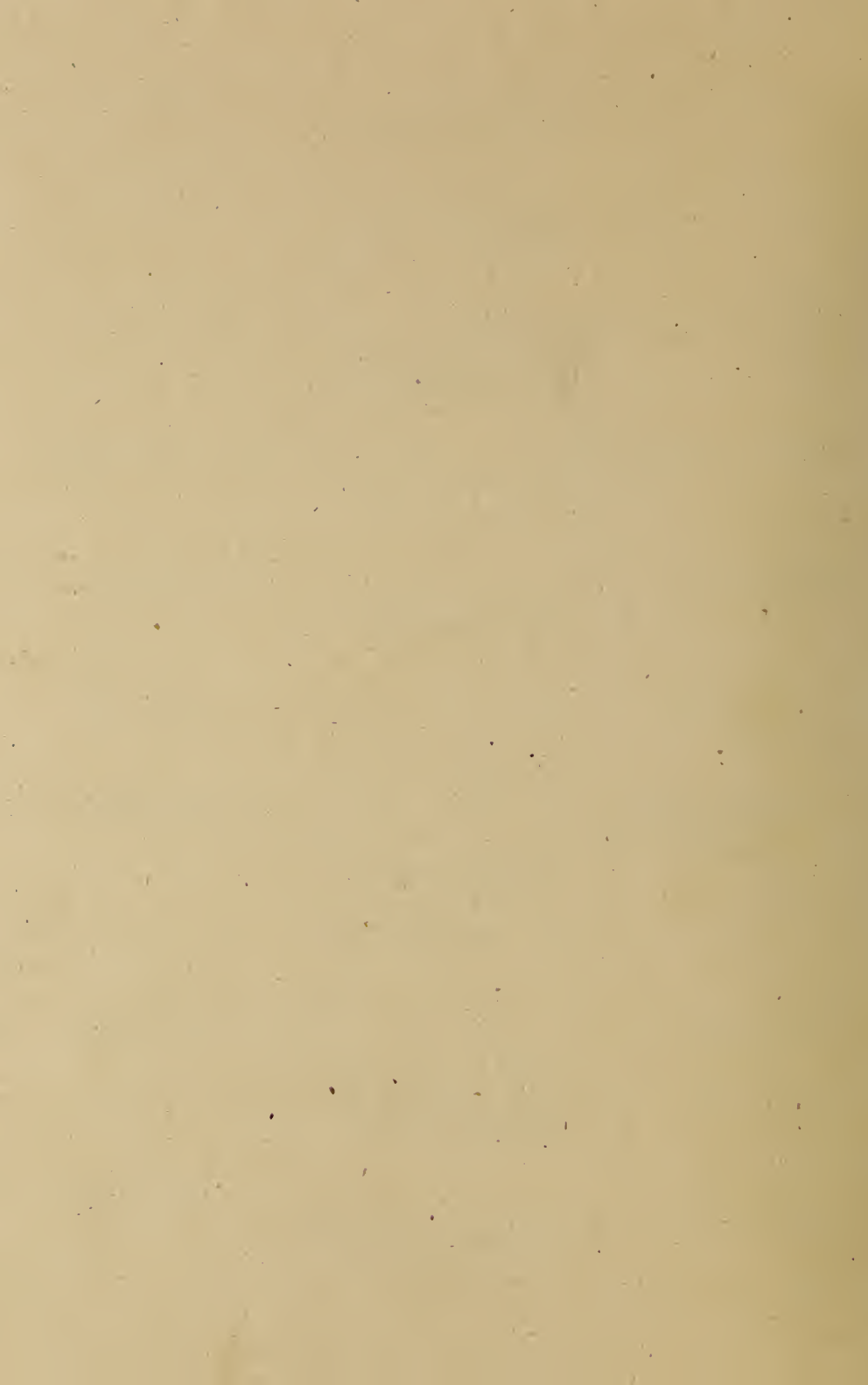
Alma's Conversion Mike Glauser
Tom Barnett, *voice*
Brian Jay Ballard, *piano*
Bill Cushenberry, *bass*
Marcia Perona, Marilyn Collard, Dave Hunt, Steve Olsen, *violins*
Debbie Birch, Bonnie Gessel, *cellos*
Barbara Boyce, *flute*
Judy Walter, *clarinet*
Scott McHardy, *alto saxophone*

Learn Then to Listen (Mabel Jones Gabbott) Charlene A. Newell

Monkey's Viewpoint Charlene A. Newell
Lorraine Lowe, *soprano*
Marilyn Collard, *piano*

Don Quixote Mike Hemingway
Mike Hemingway, *voice and guitar*

- Zephyr Randall Graves
 Randall Graves, *guitar*
- Fibres: Duo for Clarinet and Marimba Vance Everett
 Dave Feller, *clarinet*
 Mark Downward, *marimba*
- Intermaze for Flute and Piano Brian Jay Ballard
 Melia Hugdol, *flute*
 Brian Jay Ballard, *piano*
- Meditation and Dance Sue Neimoyer
 Carol Sue Jeppsen, *flute*
 Becky Rogers, *cello*
- Prelude for Piano Doug Humpherys
 Doug Humpherys, *piano*
- Piano Variations Marilyn Collard
 Marilyn Collard, *piano*
- Woodwind Quartet no. 1 David Zabriskie
 Andante—piu mosso
 Allegro
 Barbara Shpack, *flute*
 Cindy Manley, *oboe*
 Karen Kirkham, *clarinet*
 Brad Whitney, *bassoon*
- Flute Quartet Vince Mrykalo
 Terry Bradley, *flute*
 Janelle Davidson, *violin*
 Kathy Simmons, *viola*
 Bonnie Gessel, *cello*
- String Quartet Robert Millett
 Bill Schade, Mel Stott, *violins*
 Kathryn Simmons, *viola*
 Bonnie Gessel, *cello*



BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
Department of Music

presents

JOHN W. HAWKINS, *trombone*
Student of Carson Sharp

and

MARILEE J. HAWKINS, *flute*
Student of Ted Wight

Assisted by:

Fred Butterfield, *piano*
John Frauzel, *piano*
Jane Gibson, *piano*
Sue Jeppson, *flute*
LeeRoy Nielson, *trombone*
Greg Smith, *bass trombone*
Sarah Wilcox, *harp*

in

JOINT STUDENT RECITAL

5:00 p.m.
Saturday, April 3, 1976
Madsen Recital Hall
Franklin S. Harris Fine Arts Center
1975-76 Series No. 151



PROGRAM

Sonata (1941) Paul Hindemith
(1895-1963)

Allegro moderato maestoso

Allegretto grazioso

Allegro pesante

Allegro moderato maestoso

Mr. Hawkins

Mr. Frauzel

Petite Valse Andre Caplet
(1878-1925)

Mrs. Hawkins

Mr. Butterfield

Konzert für Posaune Georg Christoph Wagenseil
(1715-1777)

Allegro assai

Mr. Hawkins

Mr. Butterfield

Entr'acte Jacques Ibert
(1890-1962)

Mrs. Hawkins

Miss Wilcox

Trio des jeunes Ismaélites, from *L'Enfance*
du Christ Hector Berlioz—Clemandi
(1803-1869)

Mrs. Hawkins

Miss Jeppson

Miss Wilcox

Suite for Three Trombones George Frideric Handel—Ostrander
(1685-1759)

"Total Eclipse" from *Samson*

"Sound an Alarm" from *Judas Maccabeus*

Mr. Hawkins

Mr. Nielson

Mr. Smith

Fantaisie Georges-Hüe
(1858-1948)

Mrs. Hawkins

Miss Gibson

Concertino Lars-Erik Larsson
(1908-)

Preludium: Allegro pomposo

Aria: Andante sostenuto

Finale: Allegro giocoso

Mr. Hawkins

Mr. Frauzel

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

presents

MEL STOTT, *violin*

Student of Percy Kalt

Assisted by:

Bonnie Gessel, *cello*

David Chamberlin, *organ*

John Frauzel, *piano*

in

GRADUATE RECITAL

5:30 p.m.
Tuesday, April 6, 1976
Madsen Recital Hall
Franklin S. Harris Fine Arts Center
1975-76 Series No. 153



PROGRAM

Two Mystery Sonatas (ca. 1675) on the Life of the
Virgin Mary Heinrich Franz Biber
(1644-1704)

Sonata No. 10 in G Minor (The Crucifixion)

Praeludium

Aria

Variatio

Sonata No. 11 in G Major (The Resurrection)

Sonata

Surrexit Christus hodie

Adagio

Sonata No. 1 (1920) Ernest Bloch
(1880-1959)

Agitato

Molto quieto

Moderato

Pre-First Sonata (1901) Charles Ives
(1874-1954)

Largo

Sonata No. 1 in G Major, op. 78 (1879) Johannes Brahms
(1833-1897)

Vivace ma non troppo

Adagio

Allegro molto moderato

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

presents

RANDALIN HILTON, *piano*

Student of Paul C. Pollei

Assisted by:

Cynthia Pannell, *mezzo-soprano*

Kathryn Simmons, *viola*

in

SENIOR RECITAL

5:30 p.m.

Friday, April 9, 1976

Madsen Recital Hall

Franklin S. Harris Fine Arts Center

1975-76 Series No. 158



PROGRAM

Partita in G Major Johann Sebastian Bach
(1685-1750)

Praeambulum
Allemande
Corrente
Sarabande
Tempo di Minuetto
Passepied
Gigue

Mrs. Hilton

Two Songs for Contralto with Viola and Piano, op. 91 Johannes Brahms
(1833-1897)

Gestillte Sehnsucht
Geistliches Wiegenlied

Miss Pannell
Miss Simmons
Mrs. Hilton

The Daisies, op. 2, no. 1 Samuel Barber
(1910-)

I Hear an Army, op. 10, no. 3 Samuel Barber

Miss Pannell
Mrs. Hilton

INTERMISSION

Passepied, from *Suite Bergamasque* Claude Debussy
(1862-1918)

Sonata in A Minor, op. 42 Franz Schubert
(1797-1828)

Moderato
Andante, poco mosso
Allegro vivace
Allegro vivace

Mrs. Hilton

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

presents

JOSEPH R. CHERRINGTON, *baritone*

Student of Robert Downs

Assisted by

Jeff Shumway, *piano*

in

SENIOR RECITAL

8:00 p.m.
Saturday, April 10, 1976
Madsen Recital Hall
Franklin S. Harris Fine Arts Center
1975-76 Series No. 161



PROGRAM

Alma mia si sol tu sei, from *Floridante* George Frideric Handel
(1685-1759)

His sceptre is the rod of righteousness,
from *Occasional Oratorio* George Frideric Handel

My Father, my Father, from *The Passion* George Frideric Handel

From *Dichterliebe* Robert Schumann
(1810-1856)

Im wunderschönen Monat Mai
Aus meinen Tränen spriessen
Die Rose, die Lilie, die Taube
Wenn ich in deine Augen seh'
Ich will meine Seele tauchen
Im Rhein, im heiligen Strome
Ich grolle nicht

INTERMISSION

Tres morillas Fernando J. Obradors
(1897-1945)

Oh, que buen amor, saber yoglar Fernando J. Obradors

La guitarra sin prima Fernando J. Obradors

Songs of Travel Ralph Vaughn Williams
(1872-1958)

The vagabond
Let beauty awake
Bright is the ring of words
The roadside fire

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

presents

DAVID GLEN HATCH, *piano*
Student of Paul Pollei

in

SOPHOMORE RECITAL

6:00 p.m.
Saturday, April 17, 1976
Madsen Recital Hall
Franklin S. Harris Fine Arts Center
1975-76 Series No. 153



PROGRAM

Concerto in the Italian Style Johann Sebastian Bach
(1685-1750)

Allegro
Andante
Presto

Etude in C-sharp Minor, op. 2, no. 1 Alexander Scriabine
(1872-1915)

Etude in D-sharp Minor, op. 8, no. 12 Alexander Scriabine

Prelude in D Major, op. 23, no. 4 Sergei Rachmaninoff
(1810-1849)

Prelude in B-flat Major, op. 23, no. 2 Sergei Rachmaninoff

INTERMISSION

Fantasy in C Minor, K. 395 Wolfgang Amadeus Mozart
(1756-1791)

Nocturne in B Major, op. 62, no. 1 Frédéric Chopin
(1810-1849)

Scherzo in B-flat Minor, op. 31 Frédéric Chopin

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

presents

WELDON WHIPPLE, *organ*
Student of J. J. Keeler

in

GRADUATE RECITAL

(Required for the degree Master of Arts
with a minor in Music Performance)

8.30 p.m.
Sunday, April 18, 1976
Provo Tabernacle
1975-76 Series No. 152



PROGRAM

I

Dic nobis, Maria Antonio de Cabezón
(1510-1566)

Medio registro alto de primer tono Francisco Peraza
(1564-1598)

Tiento de quarto tono por E la mi a

modo de Canción Francisco Correa de Araujo
(1581?-1663)

Tiento lleno por B cuadrado Juan Cabanilles
(1644-1712)

Prelude in E-flat Major, BWV 552 Johann Sebastian Bach
(1685-1750)

II

Prélude, Fugue, et Variation, op. 18 César Franck
(1822-1890)

Chorale Preludes Max Reger
(1873-1916)

Seelenbräutigam, op. 67, no. 35

Wie schön leuchtet der Morgenstern, op. 67, no. 49

Rhosymedre Ralph Vaughan Williams
(1872-1958)

Passacaglia Hans Friedrich Micheelsen
(1902-)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music
Preparatory Program

presents

SUZANNE FAERBER, *violin*

Student of Barbara Williams

Assisted by:

Matthew Faerber, *piano*

in

STUDENT RECITAL

4:00 p.m.
Saturday, April 24, 1976
Madsen Recital Hall
Franklin S. Harris Fine Arts Center
1975-76 Series No. 182



PROGRAM

I

Praeludium and Allegro Fritz Kreisler
(1875-1962)

Concerto in C Major Franz Joseph Haydn
(1732-1809)

Allegro moderato

Adagio

Presto

II

Partita in E Major for Unaccompanied Violin Johann Sebastian Bach
(1685-1750)

Preludio

Loure

Gavotte and Rondo

Menuetto I

Menuetto II

Bourrée

Giga

La Fille aux cheveux de lin Claude Debussy
(1862-1918)

Perpetuum mobile Ottakar Nováček
(1866-1900)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

presents

ANN CHRISTENSEN BUNKER, *piano*

Student of Robert Smith

in

SENIOR RECITAL

(Required for the degree Bachelor of Music
with a major in Music Performance)

8:00 p.m.

Tuesday, May 18, 1976

Madsen Recital Hall

Franklin S. Harris Fine Arts Center

1975-76 Series No. 185



PROGRAM

Sonata in C Minor Domenico Scarlatti
(1685-1757)

Sonata in D Minor Domenico Scarlatti

Variations and Fugue on a Theme by Handel Johannes Brahms
(1833-1897)

From Prôle do Bébe Heiter Villa-Lobos
(1881-1959)

Branquinha
O Polichinelo

Ondine, from Gaspard de la nuit Maurice Ravel
(1875-1937)

Ballade in F Minor, op. 52 Frédéric Chopin
(1810-1849)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

presents

JANELLE DAVIDSON, *violin*

Student of David Dalton

Assisted by:

Jeff Shumway, *piano and harpsichord*

Debbie Birch, *cello*

in

SENIOR RECITAL

(Required for the degree Bachelor of Music
with a major in Music Pedagogy)

8:00 p.m.

Wednesday, May 19, 1976

Madsen Recital Hall

Franklin S. Harris Fine Arts Center

1975-76 Series No. 189



PROGRAM

Sonata in B Minor, BWV 1014 Johann Sebastian Bach
(1685-1750)

Adagio
Allegro
Andante
Allegro

Concerto No. 1 in D Major, op. 19 Sergei Prokofiev
(1891-1953)

Andantino
Vivacissimo
Moderato

INTERMISSION

Sonata No. 3 in D Minor, op. 108 Johannes Brahms
(1833-1897)

Allegro
Adagio
Presto
Presto agitato

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

presents

DOUG HUMPHERYS, *piano*

Student of Robert Smith

in

SENIOR RECITAL

(Required for the degree Bachelor of Music
with a major in Music Performance)

8:00 p.m.

Thursday, May 20, 1976

Madsen Recital Hall

Franklin S. Harris Fine Arts Center

1975-76 Series No. 183



PROGRAM

Adagio in B Minor, K. 540 Wolfgang Amadeus Mozart
(1756-1791)

Sonata in D Minor, op. 31, no. 2 (The Tempest) Ludwig van Beethoven
(1770-1827)

Largo—Allegro

Adagio

Allegretto

INTERMISSION

Ballade in F Major, op. 38 Frédéric Chopin
(1810-1849)

Four Preludes Richard Cumming
(1928-)

No. 1 in C Major

No. 2 in C Minor

No. 14 in F-sharp Minor

No. 4 in C-sharp Minor

Sonata No. 7 in B-flat Major, op. 83 (1942) Sergei Prokofiev
(1891-1953)

Allegro inquieto

Andante caloroso

Precipitato

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music
Preparatory Division

presents

MELINDA LAMBERT, *piano*

Student of Robert Smith

and

KAREN JONSSON, *violin*

Student of David Dalton

in

RECITAL

5:30 p.m.

Friday, May 21, 1976

Madsen Recital Hall

Franklin S. Harris Fine Arts Center

1975-76 Series No. 191



PROGRAM

Prelude and Fugue in D Minor Johann Sebastian Bach
(1685-1750)

Concerto in D, no. 20 Giovanni Battista Viotti
(1755-1824)

Allegro
Adagio
Allegretto

Sonata, op. 26, no. 12 Ludwig van Beethoven
(1770-1827)

Andante con variazioni
Scherzo
Marcia funebre
Allegro

INTERMISSION

Scene de Ballet Charles Auguste de Bériot
(1802-1870)

Argentinian Dances Alberto Evaristo Ginastera
(1916-)

Danza del viejo boyero
Danza de la moza donosa
Danza del gaucho matrero

Roumanian Dances Béla Bartók
(1881-1945)

Allegro moderato
Allegro
Andante
Molto moderato
Allegro
Allegro

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

presents

LUKE JENSEN, *piano*

Student of Paul C. Pollei

in

SOPHOMORE RECITAL

8:00 p.m.

Friday, May 21, 1976

Madsen Recital Hall

Franklin S. Harris Fine Arts Center

1975-76 Series No. 186



PROGRAM

Prelude and Fugue in C-sharp Minor from WTC I Johann Sebastian Bach
(1685-1750)

Sonata in E-flat Major, op. 81a (Les Adieux) Ludwig van Beethoven
(1770-1827)

Adagio—Allegro
Andante espressivo
Vivacissimamente

INTERMISSION

Four Piano Blues Aaron Copland
(1900-)

Freely poetic
Soft and languid
Muted and sensuous
With bounce

Sonata in B-flat Minor, op. 35 Frédéric Chopin
(1810-1849)

Grave—Doppio movimento
Scherzo
Lento
Presto

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

presents

FRED L. BUTTERFIELD, *piano*

Student of Robert Smith

in

FRESHMAN RECITAL

6:00 p.m.

Tuesday, May 25, 1976

Madsen Recital Hall

Franklin S. Harris Fine Arts Center

1975-76 Series No. 184



PROGRAM

Marcello Oboe Concerto in D Minor, BWV 974 Johann Sebastian Bach
(1685-1750)

Allegro
Adagio
Presto

Sonata No. 11, op. 22 Ludwig van Beethoven
(1770-1827)

Allegro con brio
Adagio
Menuetto
Minore
Rondo

Trois Pieces Francis Poulenc
(1899-1963)

Pastorale
Toccata
Hymne

Masques Claude Debussy
(1862-1918)

Prelude, op. 23, no. 10 Sergei Rachmaninoff
(1873-1943)

Prelude, op. 23, no. 4 Sergei Rachmaninoff

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

presents

GEORGE McCLELLAN, *organ*
Student of Robert Cundick

in

SENIOR RECITAL

(Required for the degree Bachelor of Music
with a major in Music Performance)

8:00 p.m.

Wednesday, May 26, 1976

Madsen Recital Hall

Franklin S. Harris Fine Arts Center

1975-76 Series No. 192



PROGRAM

Courante with Variations Pieter Cornet
(c. 1562-1627)

"Before Thy Throne Now I Stand," BWV 668 Johann Sebastian Bach
(1685-1750)

Prelude and Fugue in E Minor (Wedge), BWV 548 Johann Sebastian Bach

Chorale in B Minor (1890) César Franck
(1822-1890)

Alleluyas (1966) Simon Preston
(1938-)

"At his feet the six-winged Seraph; Cherubim with sleepless eye,
Veil their faces to the Presence, as with ceaseless voice they cry,
Alleluya, Alleluya, Alleluya, Lord most high."

(Liturgy of St. James)

Evensong (1952) John La Montaine
(1920-)

Toccata (1941) Leo Sowerby
(1895-1968)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

presents

MARSHA KEARL, *soprano*

Student of Robert Downs

Assisted by:

Denise Williams, *piano and harpsichord*

Arden Dean, *soprano*

in

SENIOR RECITAL

(Required for the degree Bachelor of Music
with a major in Music Pedagogy)

8:00 p.m.

Thursday, May 27, 1976

Madsen Recital Hall

Franklin S. Harris Fine Arts Center

1975-76 Series No. 188



PROGRAM

Orpheus with his lute from <i>Henry the Eighth</i>	Thomas Arne (1710-1778)
Susanna	George Frideric Handel (1685-1759)
Tu mancavi a tormentarmi	Marco Antonio Cesti (1623-1669)
Posate, dormite	Gio. Battista Bassani (1657-1716)
Das Ständchen	Hugo Wolf (1860-1903)
Agnes	Hugo Wolf
Ach, des Knaben Augen	Hugo Wolf
Du denkst mit einem Fädchen	Hugo Wolf
Marcellina and Susanna, from <i>Le Nozze di Figaro</i>	Wolfgang Amadeus Mozart (1756-1791)

INTERMISSION

El Majo Discreto	Enrique Granados (1867-1916)
La Maja Dolorosa, No. 2	Enrique Granados
El Majo Celoso	Fernando J. Obradors (1897-1945)
Chiquitita la Novia	Fernando J. Obradors
Rain Has Fallen	Samuel Barber (1910-)
Secrets of the Old	Samuel Barber
Sleep Now	Samuel Barber
Monks and Raisins	Samuel Barber

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

presents

DEBORAH LOUISE RANES, *violin and viola*

Student of David Dalton

Assisted by:

Stephanie Benson, *piano*

in

Senior Recital

(Required for the degree Bachelor of Music
with a major in Music Pedagogy)

8:00 p.m.

Friday, May 28, 1976

Madsen Recital Hall

Franklin S. Harris Fine Arts Center

1975-76 Series No. 195



PROGRAM

Sonata for Viola and Piano in E Minor Francesco M. Veracini
(1690-1750)

Largo

Allegro con fuoco

Menuetto: Tempo molto moderato

Gigue: Presto

Six Studies in English Folksong for Viola and Piano R. Vaughn Williams
(1872-1958)

Andante sostenuto

Larghetto

Allegro vivace

Concerto for Violin and Piano in D Major Antonio Vivaldi
(1675-1741)

Vivace

Adagio

Allegro

Partita for Solo Violin in E Major Johann Sebastian Bach
(1685-1750)

Loure

Gavotte en Rondeau

Bourré

Sonate in E für Violin und Klavier Paul Hindemith
(1895-1963)

Ruhig bewegt

Langsam

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

presents

LU PING YANG, *piano*

Student of Paul C. Pollei

in

SENIOR RECITAL

(Required for the degree Bachelor of Arts
with a major in Music Performance)

6:00 p.m.

Friday, June 4, 1976

Madsen Recital Hall

Franklin S. Harris Fine Arts Center

1975-76 Series No. 190



PROGRAM

Aria and Ten Variations in the Italian

Style, S. 989 Johann Sebastian Bach
(1685-1750)

Sonata in B-flat Major, op. posthumous Franz Schubert
(1797-1828)

Molto moderato

Andante sostenuto

Allegro vivace con delicatezza

Allegro ma non troppo

INTERMISSION

Nocturne (Homage to John Field) Samuel Barber
(1910-)

Hungarian Rhapsody in F Minor, no. 14 Franz Liszt
(1811-1886)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music
Preparatory Division

presents

ROBERT BRIANT JACOBS, *piano*
Student of Robert Smith

in

Recital

7:00 p.m.

Tuesday, June 1, 1976

Madsen Recital Hall

Franklin S. Harris Fine Arts Center

1975-76 Series No. 196



PROGRAM

Sinfonia No. 1 in C Major Johann Sebastian Bach
(1685-1750)

Eleven Bagatelles, op. 119 Ludwig van Beethoven
(1770-1827)

Allegretto
Andante con moto
A l'allemande
Andante Cantabile
Risoluto
Andante allegretto
Allegro ma non troppo
Moderato contabile
Vivace moderato
Allegramente
Andante ma non troppo

Sonatina Robert Muczynski
(1926-)

Allegro con spirito
Andante con espressione
Allegro vivace

Rhapsody, op. 79, no. 2 Johannes Brahms
(1833-1897)

Masques Claude Debussy
(1862-1918)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

presents

ARDEN DEAN, *soprano*

Student of Robert Downs

Assisted by:

Shara-Dawn A. Eckhardt, *piano*

Dan Ferguson, *guitar*

Teresa Stewart, *piano*

Daron Bradford, *English horn*

in

SENIOR RECITAL

(Required for the degree Bachelor of Music
with a major in Music Pedagogy)

8:00 p.m.

Thursday, June 3, 1976

Madsen Recital Hall

Franklin S. Harris Fine Arts Center

1975-76 Series No. 202



I

Three Songs	John Dowland
Come Again	(1562-1626)
Awake, Sweet Love	
Wilt Thou, Unkind, Thus Reave Me	
Dan Ferguson, <i>guitar</i>	

II

Gesang Weylas	Hugo Wolf
	(1860-1903)
Ich habe in Penna einen Liebsten	Hugo Wolf
Über Nacht	Hugo Wolf
Shara-Dawn A. Eckhardt, <i>piano</i>	

III

Romance from La Damnation de Faust	Hector Berlioz
	(1803-1869)
Shara-Dawn A. Eckhardt, <i>piano</i>	
Daron Bradford, <i>English horn</i>	

INTERMISSION

IV

L'Absence	Hector Berlioz
Nuit d'Etoiles	Claude Debussy
	(1862-1918)
Teresa Stewart, <i>piano</i>	
Chère Nuit	Alfred Bechelet
	(1864-1944)
Shara-Dawn A. Eckhardt, <i>piano</i>	

V

Three Folk Songs of Eastern Canada	arr. Godfrey Ridout
1. She's Like the Swallow	(1937-)
2. I'll Give My Love an Apple	
3. Ah! Si mon moinc voulait danser!	
Teresa Stewart, <i>piano</i>	

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
Department of Music

presents

REX ANDREW WOODS, *piano*
Student of Reid Nibley

in

SENIOR RECITAL

(Required for the degree Bachelor of Arts
with a major in Music Performance)

8:00 p.m.

Saturday, June 5, 1976

Madsen Recital Hall

Franklin S. Harris Fine Arts Center

1975-76 Series No. 203



PROGRAM

Concerto in D Minor, BWV 974 Benedetto Marcello—Bach
(1686-1739) (1685-1750).

Allegro
Adagio
Presto

Nine Preludes, op. 28 Frédéric Chopin
(1810-1849)

No. 1 in C Major
No. 2 in A Minor
No. 3 in G Major
No. 8 in F-sharp Minor
No. 11 in B Major
No. 12 in G-sharp Minor
No. 13 in F-sharp Major
No. 16 in B-flat Minor
No. 17 in A-flat Major

INTERMISSION

Profiles, op. 68 Ernst Toch
(1887-1964)

Calm
Moderato
Calm, fluent, tender
Merry
Slow, pensive, very tender
Vigorous, hammered

Sonata in F Minor, op. 5 Johannes Brahms
(1833-1897)

Allegro maestoso
Andante espressivo
Scherzo: Allegro energico
Intermezzo: Andante molto
Finale: Allegro moderato ma rubato

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

presents

DAVID MARSH, *cello*

Student of Suzanne McIntosh

Assisted by:

Melinda Moody, *piano*

in

STUDENT RECITAL

6:00 p.m.

Friday, June 18, 1976

Madsen Recital Hall

Franklin S. Harris Fine Arts Center

1975-76 Series No. 210



PROGRAM

Suite No. 5 for Violoncello Solo Johann Sebastian Bach
(1685-1750)

Praeludium
Allemande
Courante
Sarabande
Gavotte I
Gavotte II
Gigue

Suite Populaire Espagnole Manuel de Falla
(1876-1946)

El Paño Moruno
Nana
Cancion
Polo
Asturiana
Jota

INTERMISSION

Sonata for Violoncello and Piano, op. 119 Sergei Prokofiev
(1891-1953)

Andante grave
Moderato
Allegro ma non troppo

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

presents

BOBBY BIRD, *percussion*

Student of Ralph G. Laycock

Assisted by:

Bill Bigelow, *electric bass*

Brian Daw, *trumpet*

Ken Hodges, *percussion*

Brian Richardson, *percussion*

Jeff Shumway, *harpsichord*

Bob Taylor, *trumpet*

Mark Tarallo, *electric piano*

Eric Youngberg, *tenor saxophone*

in

SENIOR RECITAL

6:00 p.m.

Friday, July 23, 1976

Madsen Recital Hall

Franklin S. Harris Fine Arts Center

1975-76 Series No. 222



PROGRAM

Canaries, from *Eight Pieces for Four Timpani* (1966) Elliott Carter
(1908-)

Mr. Bird

Concerto in A Minor Johann Sebastian Bach
(1685-1750)

Allegro moderato

Mr. Shumway

Mr. Bird

Encounters III (1973) William Kraft
(1923-)

Strategy

Truce of God

Tactics

Mr. Bird

Mr. Daw

INTERMISSION

Three Movements for Percussion (1976) Bobby Bird

Mr. Bird

Mr. Hodges

Mr. Richardson

"It's Time to Scat" (1976) Bobby Bird and Bob Taylor

Mr. Bird

Mr. Taylor

Mr. Tarallo

Mr. Bigelow

Mr. Youngberg

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

presents

DIANA NIELSEN, *soprano*

Student of Robert Downs

Assisted by:

Rex Woods, *piano*

Barbara Shpack, *flute*

Deborah Birch, *cello*

in

SENIOR RECITAL

(Required for the degree Bachelor of Music
with a major in Music Pedagogy)

8:00 p.m.

Saturday, June 26, 1976

Madsen Recital Hall

Franklin S. Harris Fine Arts Center

1975-76 Series No. 210



PROGRAM

I

Höchster, was ich habe from Cantata No. 39

"Brich dem Hungrigen" Johann Sebastian Bach
(1685-1750)

Rex Woods, *harpsichord*
Barbara Shpack, *flute*
Deborah Birch, *cello*

II

Abendempfindung Wolfgang Amadeus Mozart
(1756-1791)

Als Luise die Briefe Wolfgang Amadeus Mozart

Oiseaux, si tous les ans Wolfgang Amadeus Mozart

Un moto di gioja Wolfgang Amadeus Mozart

III

Gretchen am Spinnrade Franz Schubert
(1798-1828)

Liebe schwärmt auf allen Wegen Franz Schubert

Klärchens Lied Franz Schubert

An die Nachtigal Franz Schubert

INTERMISSION

IV

Phidylé Henri Duparc
(1848-1933)

Chanson Triste Henri Duparc

Au Pays où se fait la Guerre Henri Duparc

V

Hermit Songs Samuel Barber
(1910-)

At Saint Patrick's Purgatory
Church Bell at Night
St. Ita's Vision
The Heavenly Banquet
The Crucifixion
Sea-Snatch
Promiscuity
The Monk and His Cat
The Praises of God
The Desire for Hermitage

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

presents

CHRISTINE COOPER, *soprano*

Student of Margaret Woodward

Assisted by:

Debra Jean Moon, *piano*

in

SENIOR RECITAL

8:00 p.m.

Thursday, July 29, 1976

Madsen Recital Hall

Franklin S. Harris Fine Arts Center

1975-76 Series No. 223



PROGRAM

Oh, Had I Jubal's Lyre, from *Joshua* George Frideric Handel
(1685-1759)

Dolce amor, bendato Dio Francesco Caletti Bruni
(1599-1676)

Plus de dépit, plus de tristesse, from
Les Deux Avars André E. M. Grétry
(1741-1813)

Lachen und Weinen Franz P. Schubert
(1797-1828)

Litanei Franz P. Schubert

Auf dem Wasser zu singen Franz P. Schubert

INTERMISSION

Etude in C Minor op. 10, no. 12 (Revolutionary Etude) Frédéric Chopin
(1810-1849)

Greeting Edvard H. Grieg
(1843-1907)

Hidden Love Edvard H. Grieg

On the Journey Home Edvard H. Grieg

With a Water-Lily Edvard H. Grieg

I Love Thee Edvard H. Grieg

Shall I Tell You What I Think of You,
from *The King and I* Richard Rogers

The Master's Touch Michael F. Moody

Thou, Whose Unmeasured Temple Stands Robert Cundick

Praise, Praise the Lord Richard Dickson

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

presents

PEGGY JACOBSEN, *flute*
ARNOLD PITCHER, *oboe*
DARON BRADFORD, *clarinet*
WENDY HOLDAWAY, *bassoon*
BRUCE WOODWARD, *French horn*
DOUG HUMPHERYS, *piano*

in

STUDENT CHAMBER MUSIC RECITAL

4:00 p.m.

Friday, July 30, 1976

Madsen Recital Hall

Franklin S. Harris Fine Arts Center

1975-76 Series No. 224



PROGRAM

Quintet, op. 43 Carl Nielsen
(1865-1931)

Allegro ben. moderato

Menuet

Praeludium and Variations

Fugue in G Minor, S. 578 Johann Sebastian Bach—Rechtman
(1685-1750)

Summer Music, op. 31 Samuel Barber
(1910-)

Sextuor Francis Poulenc
(1882-1939)

Allegro vivace

Divertissement

Finale

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

presents

REBECCA GREEN, *conductor*

Student of Ralph Woodward

Assisted by:

University Chorale

Karen Null, *piano*

Susan Hanscom, *piano*

in

GRADUATE RECITAL

(Required for the degree Master of Music
with a major in Choral Conducting)

8:00 p.m.

Thursday, August 5, 1976

Madsen Recital Hall

Franklin S. Harris Fine Arts Center

1976-76 Series No. 225



PROGRAM

Pioneer Women Gail Kubik
(1914-)

Charlie Rutlage Charles Ives
(1874-1954)

Frostiana Randall Thompson
(1899-)

1. The Road Not Taken
2. The Pasture
3. Come In
5. A Girl's Garden
6. Stopping by Woods on a Snowy Evening
7. Choose Something Like a Star

Three Choruses, from
Alice in Wonderland Irving Fine
(1914-1962)

The Lobster Quadrille
Lullaby of the Duchess
Father William

Women of the Chorale

Americana Randall Thompson

May Every Tongue
The Staff Necromancer
God's Bottles
The Sublime Process of Law Enforcement
Loveli-Lines

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

presents

DEBRA BENNETT MITCHELL, *soprano*

Student of Ray Arbizu

Assisted by:

Kim Croft, *piano*

in

SENIOR RECITAL

8:00 p.m.

Tuesday, August 10, 1976

Madsen Recital Hall

Franklin S. Harris Fine Arts Center

1975-76 Series No. 227



PROGRAM

I

Shall I See My Infant Gored?, from *Solomon* George Frideric Handel
(1685-1759)

From Mighty Kings, from *Judas Maccabaeus* George Frideric Handel

II

Basta vincesti . . . Ah, non la sciarmi no! Wolfgang Amadeus Mozart
(1756-1791)

Voi avetè un cor fedele Wolfgang Amadeus Mozart

III

Mignon I Hugo Wolf
(1860-1903)

Mignon II Hugo Wolf

Mignon III Hugo Wolf

Mignon Hugo Wolf

INTERMISSION

IV

De puis le jour, from *Louise* Gustav Charpentier
(1860-1956)

V

Caro nome, from *Rigoletto* Giuseppe Verdi
(1813-1901)

VI

Sleep Now Samuel Barber
(1910-)

My Lizard (A Wish for a Young Love) Samuel Barber

Sure on This Shining Night Samuel Barber

